TWENTY-FOUR PAGES.

THE NEW YORK DRAMATIC MIRROR

VOL. XXXVII., NO. 960. NEW YORK: SATURDAY, MAY 22, 1897. PRICE, TEN CENTS.

WM. COURTLEIGH.

M.S. Loury

A CHAT WITH ALICE NIELSEN.

A very few years ago a little girl with a round face and big, thoughtful eyes might have been seen on Sunday mornings in Kansas City walking demurely to St. Patrick's Church, and a little while afterward the congregation would see those expressive eyes, shining with enthusiasm, turned suddenly heavenward, and would hear a sweet soprano voice pouring out the stirring anthem.

To-day, or, rather, this evening, this same girl, grown to womanhood, may be seen and heard on the stage of the Knickerbocker Theatre, prancing nimbly about in boy's clothing and singing with rare charm and overflowing vivacity the sprightly music of the role of Yvonne in The Serenade.

"I began my career by singing hymns in a church choir, and here I am in comic opera," Miss Nielsen said, with a smile, to the MIRROR man, "and between you and me," she added laughingly, "I would much rather sing the love songs than the hymns."

Miss Nielsen looks as if she would. A smile becomes her round and dimpled features as the sunshine does a flower garden; her eyes are dancing with merriment most of the time, and when she laughs she throws back her head and a free and unrestrained and happy laugh comes rippling out like a robin's note.

"When did I first begin to sing? Oh, I don't remember. I must have always sung. Most babies, they say, come into the world crying. I made my debut singing, I guess. I can remember that when I was very small I used to sing the lullabys with my mother when she rocked me to sleep, and would sing them to my own dolls. When I was four years old we left Nashville, Tenn., where I was born, and moved to Kansas City. When I grew older I sang in the children's choir of St. Patrick's Catholic Church in Kansas City, and then, when I was about sweet sixteen, I joined an amateur opera company.

"My first appearance in opera was made with this company in Patience, at Coates' Opera House in Kansas City. It was a great night for me. I was horribly nervous at first, but after I had become warmed up I began to feel the divine afflatus, don't you know, and then and there I settled in my own mind what my career would be. I would sing, not in church choirs, or amateur companies, but in professional opera. Well, I have had my wish, and find that there is not so much fun or glory in it after all. There is more hard work than anything else, and as for the glory or success, I guess Bulwer Lytton was right when, in speaking of it, he said: 'I wooed a goddess and I clasped a cloud!' You dream of it and keep looking forward to it, but when you really get a little of it you feel about the same as you did before. The bubble's burst. Did you say I am cynical? Oh no, I am just philosophical; and now that I consider the matter, I really am happy most of the time, although I am moody. Some days I am in heaven and others I am in—well, I'm down below with Satan.

"But to take you back to Kansas City. I joined a concert company not long after my appearance in Patience. I experienced matrimony and other things, and in 1893 found myself in San Francisco, where I made my professional debut in opera. The audience liked my singing, and I became a regular member of the stock company at the Tivoli. I sang everything there, from Marguerite in Faust to Yum Yum in the Mikado. I know altogether over one hundred and fifty roles. That isn't doing so badly for a girl like me, is it?" asked Miss Nielsen, assuming an ingenuous expression.

"One lucky night," she continued, "lucky for Mr. Barnabee, I mean, he happened to hear me sing in Lucia, and invited me to join the Bostonians. I don't mind telling you that Mr. Barnabee is a very discerning gentleman who knows a good thing when he sees it or hears it. I was engaged specially for the part of Enita in Mexico, and last year I also sang Annabel in Robin Hood, and at the beginning of this season was moved up to Maid Marian. Then my chance came when The Serenade was produced in Chicago and I was given the part of Yvonne. Don't you think it suits me? Now, be careful with your answer, sir. If I don't like it, why—Zing Zing!"

The MIRROR man, in mortal fear of that dagger which Yvonne flourishes so recklessly and thrusts so fiercely with that hissing Zing Zing, hastened to assure her that the part suited her to a T; fitted her like a glove or the pensive poster on the fence.

"Thank you," said Miss Nielsen. "I knew you would say that, but I was very uncertain of it myself just before the performance on the first night in New York. I was uncertain of everything—even my legs. I was with the company here last Fall, but this was practically my debut in the great metropolis, and so much depended upon it that I felt like running away; but I don't believe I could if I had tried. I went on in an automatic sort of way when I got my cue, but before I knew it I had forgotten all about my nervousness, and in a very little while felt that I had the audience with me. The papers said some nice things about me the next morning, and here I am. There is nothing more to tell, is there? You see, I have no past to speak of; but I do hope I have a future."

With this remark the merriment faded out of Miss Nielsen's eyes. She became instantly very serious and very earnest, indicating that a solid foundation of determination and purpose in life underlies the vivacity and bouyancy of her character.

"I have about decided," she said, "to go to Europe after the production in Providence of the new opera, Rip Van Winkle, which we are now rehearsing, and in which I am to sing the part of Nina, Rip's daughter. But I am not going abroad on a pleasure trip—not a bit of it. I am going over to study, probably under Marchési in Paris. And it is very possible that I won't come back next season. I never took singing lessons except in California under Madame Valega, who sang with Patti for many years, and while she is an excellent instructor, I am very sure that training by the teacher of Calvé, Melba, Eames, and other great prima donnas would be very beneficial to me. I have no aspirations toward grand opera, however. Light opera and character-roles with humor in them are most suitable to me, I think. To make a little confession, I like to sing coon songs better than almost anything else. If, when I come back from Europe, I ever become a favorite prima donna, one of the first things I intend to do is to buy back the old family homestead in Warren Street, Boston, where General Warren lived and where my mother was born; I am going to make her a present of the house. That will make her happy.

"What would I rather do than anything else? Why sing, of course. I am afraid I am not a very great reader, nor very domestic. I have a cook book, but the first time I read any of it was the other night when I had the toothache, and I went to sleep right way. My family consists of myself and Aleck. Who's Aleck? Why, he's my little dog—a very cunning little fellow, who is pure white except that he has a jet black circle around one eye. They wanted to name him after me, but as Alice wouldn't be quite fair to him, we compromised on Aleck."

The shades of night were beginning to fall by this time and a voice was heard outside the door.

"Alice, it's growing late; remember that you sing to-night."

"O dear, that's so!" she exclaimed. "You see, I am a slave."

A very happy and fortunate sort of slave, thought the MIRROR man, as he said goodby to this breezy Western girl who has achieved success and has been in no way spoiled by it.

WILLIAM COURTLEIGH.

The portrait upon the first page of this week's MIRROR is that of William Courtleigh, a young actor whose advance has been most rapid in his chosen profession. Among his memorable appearances have been as Julius Cæsar at the great Actors' Order of Friendship benefit when William H. Crane, Stuart Robson, C. W. Couldock, and Marie Wainwright were in the cast; as Macbeth in three scenes from Shakespeare's tragedy presented with Gertrude Waldemar last November at the Garden Theatre; as Donelli, a strong Italian character part, in A Man of Honor at the American Theatre last December, and as Posthumus Leonatus in Margaret Mather's superb revival of Cmybeline, a part he is still playing with great success and of which George P. Goodale had this to say in the Detroit *Free Press*: "William Courtleigh, an actor little known here, but of high repute in the East, acted Posthumus in the true Shakespearean spirit. He is of commanding stature, young, strong, ardent, an excellent reader, a graceful and forceful actor, possessed of a musical voice and is commendably ambitious of distinction in the poetic drama. He has the ability and the equipment for realizing his ambitions—given the opportunity to continue on his present plane of effort." Mr. Courtleigh has been engaged for next season by Daniel Frohman for the Lyceum Theatre Stock company.

PIRACIES IN THE WEST.

Howard and Doyle write to THE MIRROR that Harry Burton, alias Charles Goddard, of Burton and Sanger's players, is pirating Jane under the title of A Wife Wanted, My Partner as Shadows of Shasta, Our Wild Cat as Struck Gas, Brother Against Brother and other plays; that the manager of the theatre at Council Bluffs, Iowa, recently turned this piratical company down; that a company of pirates, headed by Harry Sheldon and Hazel Harrison, are pirating The Plunger under the title of Dangers of a Great City, Pawn Ticket 210, In Old Kentucky under the title of My Old Kentucky Home, La Belle Marie under the name of A Woman's Revenge, and other plays; and that Frank Long is still operating in Michigan, using without authority The Middleman, Too Much Johnson, and in Old Kentucky. Howard and Doyle propose to proceed against all these parties, and warn Western managers against them. Under the new law managers who play piratical companies, as well as the actors in such organizations, are liable, as well as the managers of the companies, for piracy.

ELMER E. VANCE'S INGENUITY.

Elmer E. Vance has hit on an ingenious way to replenish the storage batteries used in the electric horseless carriage which he will have on the road next season in his new play, Patent Applied For. On the trucks of his private car Mr. Vance has placed a large dynamo. One of the axles on the car wheels forms the armature, and when the car is put in motion a steady current of electricity is generated, which is stored in batteries placed in cells under the car. Mr. Vance expects to use only a portion of the electric energy thus generated in the horseless carriage. The surplus he will use in lighting his private car and has wired the car for that purpose. A careful calculation has been made based on a movement of the car of 150 miles per week. As the actual mileage will be more than twice that, there will always be a large margin left to go on.

A MISSING CAR.

Madame Adelaide Herrmann was despondent last week concerning a truant freight car. The car, which was quartered in a Jersey City yard, has disappeared, no one knows whither. In it were scenery, effects, and household goods that belonged to the late Alexander Herrmann, upon whose death it was brought to Jersey City. When Madame Herrmann's representative went last week to claim the stock it had vanished and left no trace behind. Telegrams were sent hither and yon, and a Chicago official is said to have reported that the stray car passed through the Windy City not long since attached to a South bound train. Where it may be now is a matter for deepest consideration, and the railroad folk have been threatened with legal proceedings if they fail to recover the property.

ANNUAL ELECTION AT THE PLAYERS.

The directors of the Players elected, on May 10, the following officers: President, Joseph Jefferson; vice-president, A. M. Palmer; secretary, Charles C. Caryl; treasurer, William Bispham. The regular annual meeting of the club occurred last evening.

BOOK REVIEW.

"THE LIFE OF LAURA KEENE," by John Creahan. The Rodgers Publishing Company, Philadelphia.

"The Life of Laura Keene," a work which John Creahan has had long in hand, has been issued at last. It is doubtful whether the memory of this remarkable woman has ever been honored by a biographical monument of such exhaustive scope or, while making no literary pretensions, such reverent, painstaking preparations. Mr. Creahan's dedication amply discloses the earnest purpose of his book. "To the surviving professional friends and associates of Laura Keene," it runs, "many of whom shared her trials and triumphs during her life, and all of whom, nearly a quarter of a century after her death, have only laurels, kept fragrant and green by their tears and love, to strew on her past greatness and future memory."

Mr. Creahan begins by upsetting the statements of certain biographers who have offered various dates as those of Laura Keene's birth. He quotes one of her daughters, Emma Taylor Rawson, as authority for the information that the famous actress was born at London, England, in 1826, and that she was, therefore, forty-seven years of age when she died in 1873. Her first appearance occurred, it appears, after studying with Madame Vestris, at the Olympic Theatre, London, as Pauline in The Lady of Lyons, and her American debut at Wallack's Theatre, New York, on September 20, 1852, as Albino Mandeville in The Will. From Wallack's Mr. Creahan traces the actress to Baltimore, for a disastrous managerial exploit; thence to California, to Australia, and back to New York, where in 1855 she became manager of the Metropolitan Theatre, at Bond Street, afterward called the Winter Garden. Then came her own theatre, at 622 and 624 Broadway, which was opened on November 18, 1856, with the most pretentious production of As You Like It given in America up to that time. The many bills presented at this historical playhouse are given in detail and the casts include no end of great names. Until 1863 Miss Keene controlled this house, then relinquishing it to Mrs. John Wood, who re-christened it the Olympic. A starring tour was successful until the assassination of President Lincoln at Ford's Theatre, Washington, when Miss Keene, who played there on that fateful Good Friday night, was the only person who identified the murderer. Her later years were spent in an English tour, in starring appearances here, in managment at Philadelphia, and in the publication of the *Fine Arts*.

The rest of the book, which contains two hundred and fifty pages, is given over to a collection of letters, interviews, and newspaper notices, together with retrospective observations upon Miss Keene's personal characteristics. The work is profusely illustrated by reproductions of old prints and of photographs.

RUDOLPH ARONSON'S CASINO PLANS.

Rudolph Aronson stated to a MIRROR representative last week that he felt absolutely certain of being in charge of the Casino again at the beginning of next season.

"You know," he said, "that the courts decided that I was illegally dispossessed. That was the first step toward my getting control again. The second and decisive step was taken on Thursday when I secured from H. T. Cutter all but about $25,000 of the $125,000 in bonds which were issued on my twenty years' lease. I won't go into the legal complications of the matter. It is enough to say that I am going to get back to the Casino in August.

"Of course I am glad of it. I will make it the old Casino again, the home of light opera. I think it would have been yet the leading theatre in this form of entertainment if a variety show had not been put on during my absence in England. This was a serious blow to the Casino, but I am confident that it can be brought back without difficulty to its old status. Its location is now better than ever before, and during the Summer I intend to make extensive interior alterations and improvements, and will clear away the stores beneath it. The result will be, I think, one of the most modern and convenient as well as the most picturesque theatre in America. I desire to take pride in the Casino again. I was its creator. I watched it grow brick by brick, and I feel toward it as one might toward a baby."

On the other hand, the George W. Lederer company is said to feel safe in its tenancy of the Casino, because, in addition to its lease, it controls the judgment for $16,000 obtained by the American Exchange Bank against the Casino company, on which the receiver, Franklin Bien, was appointed, and which takes precedence over all other claims against the property. The Lederer company also controls the twenty-three bonds held by the American Exchange Bank.

A LAD'S BRAVERY.

Scott Marble, the dramatist, is proud of his two sons, who are athletes in a small way. They live in Germantown, Philadelphia. On last Wednesday Hall Marble, better known to his schoolmates as "Doc," nine years of age, rescued a little girl from one of the deep pools in Dye Creek, which runs through Germantown. The little one was walking on a narrow plank crossing the creek when she fell, and would have lost her life but for the quick action of the boy. His father is going to present him with a medal.

A MANAGER SUES.

Leon Stearn, manager of Krueger's Auditorium, Newark, N. J., has brought suit to recover $1,145 from Mrs. Ada Blakely, widow of the late manager of Sousa's Band. The Auditorium was crowded on April 7 when the band failed to appear, and Mr. Stearn has sued Mrs. Blakely because of her claim that contracts made by her husband were to be observed.

MANAGER BRADY'S CONTENTION.

William A. Brady has brought suit against Cuyler Hastings and Frederic Thompson for $2,500 for breach of contract, they having declined to accept half salary during Holy Week. Mr. Brady asserts that such a reduction was expressly contemplated in their contract with him for Under the Polar Star.

A SNAKE CHARMER'S CLAIM.

Fanny Burdette, a snake charmer, has sued the proprietor of the Barnum and Bailey shows for $1,000 for alleged breach of contract. She says that she was hired for thirty weeks, but was discharged after the third performance.

"The Mirror Date Book" for the seasons of 1897-98 and 98-99 will be ready in June. It will contain ticket and percentage tables; population of the principal towns; postage rates and an improved ruling. It will be bound in leather, gold stamped. The standard date book. Price 25 cents. Orders received now. Address Date Book Dep't, THE DRAMATIC MIRROR.

I think The Circus Girl is one of the jolliest musical comedies that we have had here this season. Why is it that the English composers send us over such dainty verses and tripping airs in comparison to some of the domestic stuff we get?

There is nothing suggestive, or coarse, or common about either the words or the music of The Circus Girl, and the girls on the stage somehow gave one the idea of not being made up. Of course I understand that that is the Daly of it, but the whole thing impressed me as being deliciously different from most of the recent attempts in that line.

Chappie Cyril Scott and his confreres actually looked like Calumet Club men when sober; even Jimmie Powers gave one an impression of repressed force, and Virginia Earle looked as though she had never worn tights. It was too lovely for anything!

I must say I am getting to be a bit of an Anglomaniac so far as musical comedies are concerned, and songs and all that sort of thing, don't ye know!

A few weeks ago a lot of the girls made up a box party at Koster and Bial's. Of course no one knew anything about it at home. We wore thick veils doubled, and went in cabs. We were prepared to be very naughty, and one of the girls had brought cigarettes.

We got there late, and what do you think we saw? The stage was set with a painted blue and white drop which represented a china plate of the willow pattern. You know what you have upon your dining-room dado, and which you tell folks belonged to your grandmother, although you really bought it somewhere.

Well, just like that. Three girls in kimonas were grouped in a corner of the plate looking as though they were really a part of the pattern. They tripped over to the footlights and sang to the sweetest, saddest music the story of the people on the willow plate. It was:

"And so somehow it is just this way
For those who love and run away;
They serve you up on the table every day,
On the middle of a willow plate!"

Just as we girls were looking at each other, paralyzed with disappointment, a waiter came in and said:

"What'll ye have, ladies?"

"I beg your pardon," said Flossie Phoolish, "but will you be good enough to tell me what opera is on here?"

The man said: "There hain't no opera. That's a English song, and those is English girls, but I'm not a libretter, ladies; I'm a waiter. What'll ye have?"

Then Pinkie Partycall said we thought we'd have a frapped creme yvette with crushed violets in it, and the waiter fell over and had to be carried out.

I am sure that the performance of Sardou's Divorçons at the Fifth Avenue Theatre was one of the most enjoyable I have ever seen.

Mrs. Fiske's personality as well as her marvelous art made the little, soulless Cyprienne seem adorable. She was naive, bewitching, and fascinating even in her most audacious scenes. When she ventilated the ideas of Cyprienne, it was a child speaking words which could have seemed to have come from the lips of a thoroughly bad woman.

The scene in the restaurant was delightful. The woman who like a kitten curls up in the warmth and sees to it that she has what she wants, thinking little of the larger issues of life in her enjoyment of creature comforts, was there to the life.

And Tess—the soulful, tragic Tess—was miles and miles away!

I think that a general wave of goodness is permeating the feminine part of our matinee audiences. I notice that three women out of five take off their hats now during a performance, and this makes those who keep theirs on look so conspicuously selfish that they feel as uncomfortable as they deserve.

But I notice that the men continue to climb over one's gown and one's shoes in the same way as of yore. I have a capital plan now. I stick pins in my skirt during the first act with the points turned out, so that they interfere with the progress of a man who thinks he can crush me to nothing as he passes. It works splendidly.

One man swore the other afternoon, but I noticed he didn't go out again. Life is a battle, of course, but strategy is the greater part of modern warfare, and that's why I use the pins!

I met Chauncey Olcott walking in Central Park last week looking at the swan boats on the lake as though he intended introducing them in a play.

He has grown quite heavy within the last year, and unless he does a little banting this Summer we matinee girls will take his name off the slate.

It's a poor worm that won't turn, and we can't stand this inclination to embonpoint among our favorites. Frederick De Belleville, I notice, has trained down to very Adonis-like proportions, and can now take his place once more among Thetoolovelyforanythings!

It has been noticed that since the announced engagement of James Hackett and Mary Mannering the Lyceum has been spoken of as the Frohman Matrimonial Agency.

A lot of girls have applied for positions there within the last week. I went down myself one afternoon and saw Charles Frohman, and told him that I would like to go upon the stage.

"What line of parts do you play?" he asked me, assuming his most Napoleonic frown.

"Any old line!" I answered.

"I think you'll do better in the front of the house," he said, and gave me two seats for Saturday afternoon.

I understand that there is a rumor of another engagement in the Lyceum company, in which case it will be necessary for the managers to put a wire netting around the stage door in order to keep us away.

THE MATINEE GIRL.

FUNDS IN CONTROVERSY.

A Kansas City judge is still trying to determine the legal status of the musicians' convention held there some time since. Several factions claim control of funds amounting to about $5,500.

IN OTHER CITIES.

BROOKLYN.

BROOKLYN, May 15.

Since Monday night but three of the thirteen houses open during the regular season have been doing business the current week. At the Montauk E. S. Willard began a return engagement before an audience large in size and of representative tone. The Middleman has been acted up to and inclusive of the Wednesday matinee. Wednesday and Saturday evenings have witnessed a repetition of The Rogue's Comedy, the remainder of the time being devoted to The Professor's Love Story. The week's attendance has been most gratifying, particularly when considering the season of the year. Each production has had the same elaborate staging and careful attention to detail that marked its presentation here on Mr. Willard's first visit. Of this star's very able support special mention is due to Mrs. Cane, whose Lady Clarabut in The Rogue's Comedy is one of the most finished and evenly sustained impersonations found in the drama of to-day. Olga Branden's Miss Jennison also commends itself for extreme naturalness, though played upon lines quite dissimilar to those ordinarily used for the depicting of such emotions and phase of character. The Castle Square Opera troupe, of Boston, begin a supplementary season here on Monday with a presentation of Carmen, which will be retired the latter half of the week in favor of a double bill, comprising Lucia Di Lammermoor and Cavalleria Rusticana.

The final week of the season at the Bijou Theatre has been taken up with an acceptable production of Dear Irish Homes, in which Dan McCarthy has divided the stellar honors with James W. Reagan, recently identified with The Bells of Shandon. Manager Harry C. Kennedy has had a prosperous period of thirty-six weeks since his house threw open its doors for the inaugural of the present season on Saturday, September 5. Return engagements have been noted in but one instance, that of Andrew Mack in Myles Aroon. Chauncey Olcott remained a fortnight, giving Mavourneen first and The Minstrel of Clare the last half of his stay. Uncle Tom's Cabin exhibited vitality sufficient to warrant its retention for a second week. These thirty-four plays have been seen here in the order given: Siberia, After Dark, Oriental America, Fallen Among Thieves, Myles Aroon, The Great Train Robbery, A Lion's Heart, The Bells of Shandon, Sidewalks of New York, The Cotton King, Girl Wanted, Mavourneen, The Minstrel of Clare, The Power of the Press, The Great Northwest, A Boy Wanted, A Run on the Bank, Hogan's Alley, Trilby, Under the Polar Star, The Fatal City, Eight Bells, On the Mississippi, A Trip to Chinatown, Brother for Brother, Down in Dixie, Cuba's Vow, Myles Aroon, The Great Diamond Robbery, The Sporting Duchess, The Two Orphans, The Electrician, When London Sleeps, Uncle Tom's Cabin, and Dear Irish Homes.

Two overflowing audiences were in evidence at Hyde and Behman's on Monday 10 when Henry W. Behman, the treasurer of the place since its opening on Saturday, May 10, 1877, took his annual benefit. As usual, the programme was participated in both afternoon and evening by a host of acceptable volunteers, numbering some of the brightest lights of the vaudeville profession. This resort, which began its present season on Saturday, September 5, with the Howard Athenæum troupe, has had thirty-five weeks of large patronage, during which time, including the above mentioned benefit, 423 performances have been given. Its doors will now remain closed until September.

At the Star Theatre not a vacant seat has been discernible either afternoon or evening this week. John W. Isham's Octoroons playing to the capacity of the place twice a day since Monday. The singing of Madame Flower, Frederick J. Piper, and the Hyer Sisters has been of a high order of excellence, while the various turns of the specialists, and the dancing shown, could not be excelled of its kind. Another exhibit of colored talent is billed for the ensuing week.

The American Theatre gives no sign of quitting, and announces that its current play, The Ticket of Leave Man, will be followed by Alone in London.

The Unique is another place that appears to have all the business needful, and will display Grossman's Columbian Extravaganza co. with The Ladies' Club Burlesquers for the week coming.

For the Summer, Manager Laurent Howard, of the Brooklyn Music Hall, has placed his prices at 10, 20, and 30 cents. The place, which has prospered all Winter and is now doing a land office business, has this week presented Fields and Lewis, Lilly Carter, Sharp and Flat, Adelina Roattino, the two Bernards, Urline Sisters, Meeker and Mack, with The Folly Trio, led by Louise Brainard.

The benefit for Manager Edwin Knowles, late of the Amphion and Park theatres, which occurred at the Montauk on Thursday afternoon, May 13, turned out a considerable pecuniary success. Every seat is stated to have been sold, and though a severe storm that prevailed during the day kept some of the purchasers away, the auditorium presented a brilliant sight notwithstanding. The programme comprised a dainty and characteristic opening address by Mrs. Fiske, legerdemain by Bancroft, tenor solos by Tom Karl, a comedietta by Mary Shaw, entitled, The First Jury of Women, the cast introducing Mrs. John Drew, Mrs. W. G. Jones, Mrs. Knowles, and Miss Shaw. After that came the first act of John Bradley's Money by William Barry and his support, a graceful speech of thanks by Mr. Knowles, and the Castle Square Opera troupe in Cavalleria Rusticana. The final curtain did not fall until after 6:30, and the gross receipts will approximate $2,500.

SCHENCK COOPER.

PROVIDENCE.

Things theatrical have been very quiet here for several days and business has not been good at any of the theatres.

The well-known Brothers Byrne were at the Providence Opera House 10-12, and presented a new edition of Eight Bells to fair houses. The performance was well given and full of fun and up to date specialties. For the remainder of the week, opening 13, Daniel Frohman's co. presented The Prisoner of Zenda. The cast included Howard Gould, Maud Odell, and Grace Kimball. A Contented Woman 17-19. The Old Homestead 20-22.

The announcement that Pudd'nhead Wilson had been secured for the week 10-15 at Keith's Opera House, and could be seen for the first time at popular prices, was hailed with delight by a large number of our theatregoers. This excellent play was put on exactly the same as it was in Boston last week, and presented by the same co., which includes Theodore Hamilton, Edwin F. Mayo, Ada Dwyer, Frances Graham Mayo, Lucille LaVerne, and Frank E. Aiken. Very nice business. The last week of the season Shenandoah will be the bill, for the benefit of the G. A. R. fund for the erection of a monument, week of 17.

Comedy and vaudeville was the offering at Lothrop's Opera House 10-15. Thomas and Watson, supported by a house co., presented The Surprise Party and The Base Ball Game, and specialties were given by Mackey and Hart, Harry Clark, and Mattie Temple. Business was fair. The Garrick Dramatic co. in In the Enemy's Camp and $5,000 Reward 17-22.

Sousa's Band, under the local management of D. W. Reeves, of the American Band, gave two concerts at Infantry Hall 12, which were very largely attended. At the evening concert the big hall was filled to the doors, and several hundred who could not get seats stood up for two and one-half hours and enjoyed one of the finest concerts ever given here. There were ten numbers on the programme, but Mr. Sousa was very generous and gave at least three times that number of selections. The soloists were Elizabeth Northrop, soprano; Martini Johnstone, violinist; Arthur Pryor, trombone; Signor Simone Mantia, euphonium, and Herr Franz Hell, fluegelhorn.

The Jefferson Dramatic Club gave a creditable performance of Won Back before a large audience at the Talma Theatre evening 12. Among those who took part were Edward Welch, John Welch, Thomas B. Dorney, Frank Joseph, Annie DeCogan, and Mamie McGurl. Professor Albert Vivada is instructor to the club.

The Eight Bells co. closed season this week—the Eastern co. at Willimantic, Conn., 14, and the Western co. at South Framingham, Mass., 13. Manager W. E. Flack says they have had a very good season.

M. J. Byrne, agent of the Eight Bells co., has returned to his home in this city for the Summer.

Advertising Car No. 1 of Buffalo Bill's Wild West Show was here the past week, and the billboards tell us that 31 is the day to see the show in this city.

Playwright Charles H. Hoyt was here 13-15.

George R. Spink, of the Brian Boru co., is in the city for a few days. He is to sing at the Casino, New York, this Summer.

Elmer Tenley, of Tenley and Simonds, with Weber's Olympia co., was called to his home in Cincinnati by a telegram 8, his brother having died there.

Treasurer Den Kiley, of the Rentz-Santley co. and a Providence boy, will be given a benefit at the Westminster Theatre 21.

The route boys for the *Evening News*, through the courtesy of the management, attended a performance of Pudd'nhead Wilson at Keith's 13.

HOWARD C. RIPLEY

BUFFALO.

The Geisha was presented at the Star 6-8 to fair business. Dorothy Morton has improved wonderfully the past year both in singing and acting. Violet Lloyd was a great favorite with the audiences and received numerous encores. Charles W. Swain extracted considerable comedy from the part of Wun Hi, and Mark Smith's work was at all times good. Linda De Costa took Miss Lloyd's part 6, and gave satisfaction, and Lillian Lipyeat assumed the leading role in place of Miss Morton 7.

Kellar gave two performances at the Star 10, 11 to fair patronage. His tricks are as mystifying as ever, and his Blue Room mysteries are an innovation which surpasses anything he has ever done before. Mrs. Kellar performed mathematical feats with wonderful rapidity and accuracy.

John Drew in rosemary appears at the Star 15 and Yale's Twelve Temptations 17-19.

One of the best dramas presented at the Lyceum this season is Alabama, which occupied the theatre 10-15. Clement Bainbridge's characterization of Captain Davenport is a careful and pleasing bit of work. L. P. Hicks as Squire Tucker gives an excellent interpretation of the character; while Fred Mower and Harry M. Allen are each satisfactory in their parts. Too much praise cannot be bestowed on Ethel Irving for her interpretation of Carey Preston. With a difficult role which gives her but few lines, but which compels her presence on the stage almost constantly, her delineation of the character is so charming as to make it one of the hits of the play. Business fair. Pauline Hall and the Dan McCarthy co. comes 17-22, and Loraine Hollis in repertoire 24-29.

Rose Sydell's London Belles attracted fair patronage at the Court Street 10-15. The performance, consisting of burlesques and a number of variety sketches, seemed to give satisfaction. In the olio were Hart and Walling, Campbell and Shepp, and Frye and Allen. Sam Pickett's Paris Gaiety Girls 17-22.

The difficulties between Miss Morton and the management of The Geisha co. as chronicled in last week's MIRROR, were finally adjusted by Miss Morton receiving her salary in full; but new troubles arose at the close of the performance 8. Augustin Daly, not being satisfied with the way matters were shaping themselves, sent Arthur Rehan on to protect his interests. Mr. Rehan caused an attachment to be levied on the scenery and other properties of the co. to secure the sum of $1,000 for alleged unpaid royalties. After numerous conferences with the attorneys for the parties concerned, Sir William Jardine gave other security for the amount due and the co. left 10 for Canada. They played to big business in Hamilton 10; but trouble broke out again among the co. Miss Morton left the co., this time for good, and stopped off at Buffalo 11 en route to New York. Her explanation of the last rumpus is that other members of the co., jealous of her success and the applause she received at Hamilton, invaded her room at the hotel and vented their spite in unpleasant remarks. Miss Morton has a host of friends in Buffalo who wish her more congenial surroundings next season.

Plans for remodeling Music Hall have been filed with the Bureau of Building. The side walls in the interior of the building are to be removed, and the auditorium is to be shortened 18 feet. There will be six proscenium boxes on the ground floor and six in the balcony. The auditorium when changed will be 92 x 98; the dimensions of the stage are to be 48 x 80. There will be twelve new exits.

The Buffalo Orchestra, under the direction of John Lund, will play in Saratoga during the Summer at the Grand Union Hotel. Preparations are now being made for a performance of The Gondoliers at that hotel by the amateurs who recently gave the opera here.

Madame Calvé was in town 8. She stopped off here to rest, and spent the following day at Niagara Falls.

Buffalo amateurs are actively rehearsing for the big production at the Star 20-22 of Orpheus and Eurydice. Mr. and Mrs. Harry F. Dixie have charge of the chorus and the dances.

Sells Brothers' Circus gave four splendid performances here 10, 11 to large crowds. On the way from Buffalo to Rochester 12 part of one of the circus trains was badly wrecked. The damage is estimated at $20,000.

Clement Bainbridge will next season produce Alabama for eight weeks in the New England States, after which he will take out a co. in a new melodrama now being written for him.

Eva Tanguay, formerly soubrette with The Merry World co., has signed with Yale's Twelve Temptations co. for next season.

Manager William H. Sherwood, of the John L. Sullivan co., states that Sullivan will go on the road next season under the direction of Frank V. Dunn with an entirely new co. He says that he is not as yet at liberty to give details concerning the plans for next season, but promises some surprises in the matter of scenic effects.

The roof of the new Casino is nearly completed, and Manager McClellan is making extensive arrangements for the opening. The proceeds of the first night's performance will be devoted to the G. A. R. Fund.

The Star will close its regular season 19. No definite plans as to a season of Summer opera have yet been made.

Smith and Smith, the musical team, closed with the John L. Sullivan co. here 8.

RENNOLD WOLF.

PITTSBURG.

Webber's Uncle Tom's Cabin co. opened at the Bijou 10 to a well filled house. The regular season will probably close 15.

At the Avenue John T. Sullivan, assisted by Eleanor Barry and Sara Converse, produced Captain Huntington 10. Lizzie Hudson Collier and Hugh J. Ward were also seen in Sweethearts. The Everett trio, Arthur Rigby, and Dixon and Lang headed a first-class vaudeville bill. The attendance at every performance was large.

Harry W. Semon's Extravaganza co. opened 10 at the Academy of Music to a large audience. Next attraction: The Leeds Hypnotic co.

At the Hopkins-Duquesne Theatre Marie Dressler and a long list of vaudeville artists, including the Pantzer Brothers, Maxwell and Simpson, and others, opened 10 to a good house. Next week: Johnstone Bennett and S. Miller Kent play a return engagement. Beaumont Smith and Mattie Earle will be seen in And He Married a Widow. The vaudeville bill will contain John and Emma Ray, Mr and Mrs. Arthur C. Sidman in A Bit of Real Life, Lew Sully, Joseph Waters, and William Foote.

Calvé gave a concert 11 at Carnegie Music Hall, which was well attended.

Manager R. M. Gulick will be married June 1, and sail for Europe about 9.

E. J. DONNELLY.

DETROIT.

A Contented Woman ran all week at the Detroit 3-8, and did good business, especially the latter part of the engagement.

The Detroit was closed the first part of last week, but The Geisha returned 13, and finished the week.

Margaret Mather returns to the Detroit for a short engagement 19.

The Wilbur-Kirwin Opera co. is scoring a big success at the Lyceum. Last week they gave The Bohemian Girl in excellent style, and the house was literally packed at all the performances. This week the version of Erminie entitled Two Vagabonds is being sung, and so well that it might be said to be the best work the co. has thus far done. Susie Kirwin takes the part of Fanchon in a creditable manner. Miss Kirwin is establishing herself firmly in the favor of Detroiters by her conscientious work. All the members of the co. are hard workers. Dorothy Humbert deserves special mention for the manner in which she sustains the part of Princess Pompadour.

The Capital Square Theatre is closed, and there is nothing going on at the Empire except a few local affairs which are of no interest to outsiders. At the Wonderland this week, a dancer called Diana is the particular star, and J. L. Ashton and Dorothy Lewis are giving their sketch, The Stag Dinner. Will F. Denny, Smith and Cooper, James W. Bingham, and others fill out the programme.

KIMBAL.

MINNEAPOLIS.

The Summer season at the Metropolitan Opera House opened 10 with Eugenie Blair and co. in Camille to a large and appreciative audience. The performance was excellent throughout. Miss Blair gave an artistic personation of the title-role, evoking frequent and hearty applause. Her support was well-balanced. Edwin Ferry was a manly Armand Duval, and divided the honors with the star; William Owen was seen to marked advantage as Count de Varville, J. R. Amory won favor as Gaston, William Bramwell was a dignified Monsieur Duval, W. B. Downing made a pleasing Gustave, Ella Wren was happily cast as Madame Prudence, Linda Downing was satisfactory as Olympe, and Katherine De Barry made an effective Nanine. Same co. in repertoire 16-22.

The third week of vaudeville at the Bijou Opera House opened 9 with a strong bill and the house was packed to the doors. Irene Franklin, who made such an emphatic hit the opening week, was seen in several new songs and recitations in which she caught the house. She is a very clever little soubrette. Willis P. Sweatman scored heavily in his monologue specialty. Felix and Cain, T. Nelson Downs, Mary Marble, Reno and Richards, Eugene O'Rourke, and Ada Dare also contributed taking features. The living pictures were exceptionally good. A Railroad Ticket 16-22.

The advance sale of seats for the Northwestern May Musical Festival at the Exposition Auditorium 17, 18 is very large, and excellent business is assured.

F. C. CAMPBELL.

LOUISVILLE.

The Lees closed the season at the Avenue giving a very good entertainment to poor business.

The Buckingham is now the only Louisville theatre regularly open. Sam T. Jack's Tenderloin co. in its second week doing the Silly Dinner and the Radley-Bartin Ball to fair business.

The Fountain Ferry Open Air Amusement enterprise for the Summer season was auspiciously begun 12, when a concert given by the Paxton Mandolin and Guitar Club drew a fair attendance.

The annual Elks Minstrels' entertainment commences 12, and will continue for three nights. The full strength of a lodge fortunate in having many talented members will take part.

Fred Innes and his band will concertize at Phœnix Hill Park June 5.

The Cummings co. left many pleasant memories here. The concluding bill at Macauley's was Frou-Frou, and drew fair business.

Georgia Davids, a Louisville girl, professionally known as Elaine Eilson, has been visiting friends here.

Ernest L. Aroni, dramatic editor of the *Courier-Journal*, has returned to the city after a brief visit in the South and several days in Nashville, from which point he wrote a number of interesting letters about the Tennessee Centennial.

Manager Arthur and Treasurer Shriner, of the Avenue, will be given a benefit at that house 19.

CHARLES D. CLARKE.

JERSEY CITY.

The season at the Academy of Music closed 8. Mrs. Henderson, in an interview, says afternoon teas, amateur theatricals, bicycling, and women's clubs have done a great deal toward depopulating the atres. Mrs. Henderson adds: "It was a matter of sentiment and pride with me to keep the standard up and to give the people the best there was in the market. Yet they did not appreciate it; neither did they seem to realize that in adhering to our rule we were deliberately out of pocket: for in catering to the better class of people the gods have been neglected and our galleries were empty, when, with cheaper plays, we could have filled both pit and galleries. With the best plays we filled neither. Of course we cannot afford to run the theatre at a loss nor can we afford to give the people their amusement for nothing. The sum and substance of it is that if the public will not support a high order of plays the managers of the theatres must govern themselves. If the public taste changes the theatre attractions must be regulated to correspond with those changes." A number of changes and improvements are contemplated by the management for next season.

The annual benefit of Jersey City Lodge of Elks, No. 211, took place at the Academy of Music 12 and the entire house was sold out. Donnelly and Girard presented My Friend from India, and it gave the best of satisfaction.

WALTER C. SMITH.

NEW ORLEANS.

The Jules Grau Comic Opera co. opened the fourth and last week of their very successful engagement here 9. The Mikado, Beggar Student, Pinafore, Bohemian Girl, and Fra Diavolo were presented in a very acceptable manner. The co. has a very extensive repertoire, and the smoothness and correctness with which the numerous operas have been given are really remarkable. The co. closes its engagement here 15, having played to very fine business at popular prices during their one month's stay.

The attractions at West End, the most popular resort on the lake front, have been drawing large crowds during the week ending 15. Phinney's United States Band, Nana Gilfort on the high wire, and numerous views presented through the Vitascope, being the principal attractions.

Lee Wilson, the advance agent of the Mexican Band, is in the city. The band will be heard at the Grand Opera House in a series of four concerts. Captain E. Payen, the leader, promises some high-class music. The band consists of fifty musicians and the concerts begin 19.

The French Opera co., having completed their season of grand opera in the City of Mexico, returned 13 on their way back to Europe. Manager Charley is with the co., but will remain some days in town making arrangements for next season.

J. MARSHALL QUINTERO.

KANSAS CITY.

The Tar and Tartar was presented for the second week of the Summer opera season at the Grand Opera House 9-15, and proved attractive. The co. had recovered from its nervousness and settled down to regular work, which was improved. George C. Boniface, Jr., made quite a hit in the role of Muley Hassen. Bertha Waltzinger as Farina made an excellent impression, and David Torrence as Khartoon and the others also did well. The chorus sang with good spirit and the costuming was handsome and lavish. Princess Bonnie will be put on next week.

Teresa Carreno will appear in concert at the Coates Opera House 14.

Ringling Brothers' circus played to their capacity and gave fine performances 10.

The Auditorium and Ninth Street Opera House are both closed for the season.

The new string orchestra at Fairmount Park gave its first Sunday concert 9, and was enthusiastically received. Regular Sunday concerts will follow hereafter. The Washington Park Military Band gave the first concert of the season 9 and drew a fair audience.

FRANK B. WILCOX.

OMAHA.

With the exception of the Bittner Theatre co., which closed its week's engagement at the Boyd 9, both of our theatres have been dark during the past week, and the season will practically close this month. The Lilliputians are booked at the Creighton 16-18, to be followed by Georgia Cayvan 24-26, while the Boyd has The Pulse of New York down for 16-19.

Manager Burgess is in New York city looking after next season's bookings. Manager Paxton, with head door-keeper George Kerney, has gone to the former's ranch, where Mr. Kerney will try his official authority on the festive steer. This leaves Press Agent Woodward supreme in his authority at the deserted box-office of the Creighton, where he is doing his best to pass the time.

The Pulse of New York will close the season 22.

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ST. PAUL.

Fanny Davenport, supported by Melbourne MacDowall and a strong co., presented Gismonda and La Tosca 6-8 to good and appreciative audiences. Gismonda is the most magnificent production ever seen upon the local stage. Miss Davenport, in the title-role, gave an admirable portrayal of the part, and Mr. MacDowall's Almerio was a masterful impersonation. Miss Davenport and Mr. MacDowall were favored with repeated curtain-calls at the end of each act. Blanche Moulton finely sustained the role of Thisbie and William H. Elwood was excellent as Zaccarte. The Davenport engagement closed the regular season at the Metropolitan.

Joseph M. Gaites' A Railroad Ticket was presented by a clever co. at Litt's Grand Opera House 9-15 to full houses. The co gave good and clever specialties that delighted the audiences. Louis Wesley was very amusing as Chips and kept the audience on the laugh. Gus Pixley was excellent as Percy Vere, and Marie Stuart bright and clever as Nera Accident. Eva Randolph, Aime Van Dyne, Aggie Vars, Morgot Hobart, Nellie Burt, Maggie Burt, W. F. Gould, and Charles A. Burke do good work in their roles.

The Ida Fuller Vaudeville co. 16-22. McSoor Lyndall, the mind-reader, 23-29.

The admirable entertainment given for the benefit of St. Luke's Hospital at the Metropolitan Opera House 5 was an artistic success and a society event to be remembered. The house was filled to its capacity. Mrs. Pendleton's Four-in-Hand, a comedy in two acts, dramatized from Gertrude Franklin Atherton's story by Conde. Hamlin, of this city, was presented. Mrs. Hamlin's dramatization evidenced a keen perception of the dramatic features of the story, and the brief and vivacious dialogue and quick action throughout the play were admirably interpreted by Mabel Horn, Ray Lamprey, and Messrs. Harry Davis, Leavitt Corning, John D. Miller, Charles Farnham, and Ambrose Roberts. The entertainment realized over $1,500. Manager Scott, ever ready to help a good cause, kindly furnished the use of the house, stage service, and attaches for the occasion.

Manager Archie McKenzie, of Fanny Davenport co., is a pleasant gentleman, and has made a host of friends during his visits to St. Paul. Mr. McKenzie reports large business this season.

The Giffen-Neill co. will open the Summer season at the Metropolitan 17. The co. embraces a number of favorites with St. Paul theatregoers and will meet with a cordial welcome.

Several seasons have intervened since Fanny Davenport visited St. Paul. Her grand production of Cleopatra is favorably remembered by our theatregoers, and she met with a cordial welcome. Miss Davenport gave the initial performance in this city of La Tosca eight years ago. Miss Davenport closes her season in Boston the latter part of May and will open her next season in Boston, Oct. 10, with a new play.

William Mertens, the baritone, was in the city a few days and sang at the final Conover musicale 8. Mr. Mertens was visiting his old friend, Mr. Selling, leader of the orchestra at the Grand Opera House.

During the regular season closing 8 at the Metropolitan Opera House Manager Scott has played a large number of good attractions. In spite of hard times and the general depression in business circles the Opera House has received liberal patronage.

GEORGE H. COLGRAVE.

CLEVELAND.

The Euclid Avenue Opera House closed its season 8, and the Western Reserve College boys presented a burlesque on Trilby week of 10, giving a fairly good performance. Herbert Mathews, who is well known to the profession, had charge of the production, and certainly deserves credit for the smooth way in which it was given.

Treasurer Fred Coan and House Officer John Hicks have prepared a fine vaudeville bill for their annual benefit 17.

Sousa's Band gives two concerts 22, afternoon and evening.

The Lyceum Stock co. have been playing Niobe all week of 10. Incog is the bill for week of 17. The Biograph is a feature.

Charles H. Henshaw, the popular manager of the Cleveland Theatre, will take a benefit 24 at the Lyceum Theatre, Messrs. Brady and Stair kindly tendering the use of the theatre and the Stock co., will give an extra performance.

Twentieth Century Sports Burlesque co. has been the attraction at the Star Theatre week of 10, playing to good business. Uncle Tom's Cabin will close the season at this favorite vaudeville theatre week of 17.

Manager Charles La Marche is making great preparations for the opening of Haltnorth's Garden Theatre 31. The opening opera will be The Beggar Student. Edgar La Nynon, late of the Castle Square co., will act as business-manager, and Fred Dixon, who was for a number of years with The Bostonians, will be the stage-director. The Cleveland Vocal Society gave May Festival Concerts 12, afternoon and evening. The Boston Festival Orchestra, Jennie Mae Spencer, contralto, and Signor Campanari were the principal features.

Cleveland Lodge, No. 18, B. P. O. Elks, is making arrangements to attend the reunion at Minneapolis in July, and will probably leave by special boat to Duluth, and from there by rail.

WILLIAM CRASTON.

PORTLAND, ORE.

Wallace's opera Maritana, directed by W. H. Kinross, and under the auspices of Portland Lodge B. P. O. Elks, No. 142, was sung by local talent at the Marquam 6-8 to good business. Principals in the cast were: Rose Bloch, as Maritana; Myrtle Jones, Lazarillo; Adelaide Cassidy, the marchioness; W. H. Boyer, Don Cæsar; W. A. Montgomery, Don Jose, and Charles Archer, king. The production was very creditable indeed. The receipts of the three performances will be used to furnish a special Northern Pacific Railway car (which has been provided gratis by the co.) for Oregon exhibits at the annual convention of the grand lodge of Elks at Minneapolis, in July.

Cal Heilig, general manager of the Northwest Theatrical Association, and manager of the Marquam, has secured the lease of Cordray's old theatre in Third Street. The house has been closed for three months. The newly leased house has been named the Third Street Theatre. After it has been repaired Manager Heilig will open it 16 with W. R. Dailey's Stock co. A Nutmeg Match, A Bunch of Keys, and C. O. D. will be presented by the co.

Cordray's was dark week ending 9.

O. J. MITCHELL.

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CORRESPONDENCE

ALABAMA.

SELMA.—ACADEMY OF MUSIC (B. F. Toler, manager): Bohemian Opera co. to a poor house 10.——ITEM: Manager Toler found the co. far below representations made by them, therefore canceled performances of 11. This closes the season here.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (Walker and Rigsby, lessees): Ushers' benefit 6 to S. R. O.——ITEM: House will undergo repairs during Summer.

FORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, manager): Beaumont Claxton and Blanch Shirley 17 and week. Puck and Tanis 24 (home talent). State Band Tournament Concert 26.——ITEM: Otto Krause spent the week in this city visiting his many friends.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Mark Thall, manager): Primrose and West's Minstrels 3, 4; fine performance to capacity of house; cake walk proved an interesting feature. Ward and Vokes 10, 11. De Wolf Hopper 17, 18.——OAKLAND THEATRE (F. W. Stechen, manager): Pearl Landers in Little Lord Fauntleroy 3-9; audiences large and enthusiastic; matinee 8 to S. R. O. International Vaudeville co. 10-16.——ITEMS: The recital given under the auspices of the Unity Club 30 proved to be quite a dramatic success. The talented amateur, Nellie Higby, made a decided hit and created very favorable comment by her artistic work. Winfield Macdonald left for Chicago 6.

FRESNO.—BARTON OPERA HOUSE (Robert G Barton, manager): Primrose and West's Minstrels 5 to good business. Coming: De Wolf Hopper in El Capitan 29.

SAN DIEGO.—FISHER'S OPERA HOUSE (John C. Fisher, manager): Si Perkins to packed houses May 30-1.

COLORADO.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): The Broadway Theatre co. 5, 6 to fair houses; performance excellent; one of the best balanced cos. seen here. Town Topics 8 to small house; specialties very good. The Willoughsby Brown Dinner (by local talent) 12.——TEMPLE THEATRE (C. W. Hascall, manager): The Clemenceau Case 17, 18.

LEADVILLE.—WESTON OPERA HOUSE (L. Weston, manager): Excelsior, Jr., amused a packed house 3; Joseph Cawthorn was as funny as usual, and made a decided hit as Courier Gyde; Sadie Martinot as Bertha Gessler played her role exceedingly well; the entire co. is excellent. Town Topics to a top heavy house 5; Messrs. Kellar and Mack and the Broadway Comedians furnished the greater part of the amusement.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): Broadway Theatre co. 3, 4 in The Idler and The Gray Mare to good business. Broadway Comedians 7 in Town Topics to large and pleased audience.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Excelsior, Jr., 4 to good business; performance up to date. Georgia Cayvan 11. Walter L. Main's Circus 31.——ITEM: Town Topics canceled without sending proper notice to local manager.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): House dark.

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): The Waite Comic Opera co. opened a two weeks' engagement with daily matinee 10, and are giving satisfaction to gratifying business. Exceedingly funny comedians and a well balanced chorus are the features. Living pictures and specialties are interspersed between the acts. In the latter the Lily Sisters, Misses Sanford, Powers, Ashton, and Riggs do a dainty and pleasing act.——HARTFORD OPERA HOUSE (Jennings and Graves, managers): The Sawtelle Dramatic co., which opened for two weeks 3, have received large patronage, presenting standard plays with careful detail and dramatic force. Interesting Biograph pictures are shown between the acts. Carleton Opera co. 17 and week.——ITEMS: Two roof gardens will be caterers for the public's shekels this Summer.—Sam Alexander denies in toto the allegation of "Biff" Hall that he has opened a routing office for "Punch" Wheeler's Summer attractions.—Three new trolley lines will be in operation before the opening of next season, making twenty-three lines centring at City Hall, within a block of both theatres, covering a radius of from four to eighteen miles in all directions from the centre of city and gridironing a suburban population of over seventy thousand. This will undoubtedly stimulate business at the playhouses greatly.—Frank Lawton, the whistler, who went to Australia with the Trip to Chinatown co., has made a great hit in Kangaroo land.—Edwards, the former dramatic editor of the Hartford *Post*, and who has done creditable press work for Robert Hilliard and My Friend from India co. this season, has returned to his home here for the Summer. Next season he will act as press representative for Julia Marlowe.

A. DUMONT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Boston Lyric Stock Opera co. 5-8 gave first-class performances to good business. Roland Reed in The Wrong Mr. Wright 13. A Round of Pleasure 20-22.——GRAND OPERA HOUSE (E. W. Starr, manager): House dark 17-22.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Sousa's Band, assisted by Elisabeth Northrup, soprano, and Martina Johnstone, violinist, 13 to S. R. O. It was a rare musical treat, and the audience showed their appreciation by repeated encores.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): House dark.

BRIDGEPORT.—PARK CITY THEATRE (Mary E. Hawes, manager): Corse Payton and co. headed by Etta Reid did phenomenal business 3-8, presenting A Parisian Princess, Camille, The Galley Slave, Pearl of Savoy, Lynnwood, East Lynne, Lend Me Five Shillings, A Yankee in Cuba, Kathleen Mavourneen, The Plunger, and Flirtation, all to the capacity of the house. Daniel Frohman's co. with Howard Gould in Sothern's part presented The Prisoner of Zenda in a masterful way 12. Grace Kimball enacted Flavia. Hoyt's A Contented Woman is announced to close the regular season 14.——THE AUDITORIUM (Mary E. Hawes, manager): Closed until next Autumn.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Eight Bells 14 will close the season.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Jewitt the magician 7 to a small but well pleased house.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): American Band (local) Concert 8; crowded house. Julian Comedy co. 20-22.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): House dark.

BRISTOL.—OPERA HOUSE (C. F. Michaels, manager): House dark; season having closed.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Sousa's Band 13.——ITEMS: Manager Jackson will give a series of performances at the Broadway, in this city, and the Lyceum, New London, during June of standard plays by a co. engaged for the purpose. News has been received of the death of one of the Seymour Brothers, acrobats, whose home is in Norwich.

NORWALK.—OPERA HOUSE (F. W. Mitchell, manager): Santanelli 10, 11 to poor business; performances very good. Coming: Wood Sisters 28.——ITEM: Santanelli opened for a week, but owing to poor business closed 11.

GEORGIA.

SAVANNAH.—THEATRE (C. D. Coburn, manager): House dark; nothing underlined.

ATHENS.—OPERA HOUSE (H. J. Rowe and Co., managers): A Modern Ananias by Atlanta Amateurs 6 to large house; excellent performance, especially the work of Miss Reid.

AMERICUS.—GLOVER'S OPERA HOUSE (C. O. Pricker, manager): A minstrel performance by local talent was given 7 for benefit of Public Library and Military co. to capacity of house and delighted audience.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (J. A. Pinney, manager): Mr. and Mrs. Russ Whytal in Frohman's For Fair Virginia 4 was appreciated by a packed house. Georgia Cayvan 5 was welcomed by a big house; she received many curtain calls, and gave good satisfaction.

WALLACE.—MASONIC TEMPLE (H. C. Hayward, manager): Ida Fuller and Vaudeville co. drew a fair house 4.

POCATELLO.—OPERA HOUSE (Watson and Kinport, managers): Georgia Cayvan in Mary Pennington, Spinster, 7 to good and highly pleased audience. The Grovers in Ranch 10 on 13.

ILLINOIS.

SOUTH CHICAGO.—CALUMET THEATRE (John Connors, manager): House dark 2, 3, owing to cancellation of Dockstader's Minstrels, which did not go out as originally intended. Margaret Miller's Merry Makers (return engagement) opened 9 to good house in Three Silk Hats with change of bill nightly for balance of week at popular prices; specialties very good, and some very clever people in the co. Ladies' Negro Minstrels (local) 7 for benefit of Woman's Benevolent Society tested capacity of the house, and gave splendid performance.——ITEMS: Manager Connors says season has been very good, notwithstanding hard times.—While the curtain was descending on the transformation scene of Ten Nights in a Bar Room 10, the red fire gave a flash that sent sparks on to the curtain, which took fire. Henry Long tried to extinguish it with his hands and was seriously burned, and Minnie Newell was burned about the face. Stage-manager Otto Boldt extinguished the fire with blankets before any serious damage was done.—George H. Broadhurst, the author of The Speculator, which Thomas Q. Seabrooke has successfully appeared in the past season, was at one time the manager of this house.

AURORA.—OPERA HOUSE (J. H. Plain, manager): Alabama April 29 to large and fashionable audience. Nellie McGibney and co. 3-8; fair business; popular prices.

DIXON.—OPERA HOUSE (F. A. Truman, manager): House dark.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): The Graham-Earle Comedy co. 10-15 opened to big business. Coming: De Wolf Hopper Opera co. 15.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Barhydt & Co., managers): The Van Dyke Eaton co. closed a two weeks' engagement 9 to S R. O. and made a big hit. The Andrews Opera co. 10 to big house and greatly pleased; George and Ed. Andrews, Jay Taylor, Florence Clayton, Jack Allison, Rena Atkinson, all did good work.——THE AUDITORIUM (A. L. Watermann, manager): The Auditorium Stock co. closed 3 on account of a disagreement between the actors. The Prodigal Father opened 9 to fair business for four nights; co. very fair; house dark balance of season.

LINCOLN.—BROADWAY THEATRE (Cossitt and Foley, managers): The Holden Comedy co. 3-8 in repertoire; good co.; light business. Walter Clark's Spectacular Ben Hur (amateur) 20-22. The season closes 22.

QUINCY.—EMPIRE THEATRE (Chamberlin, Barhydt & Co., managers): Professor Roche 3-8 to very light business.

LITCHFIELD.—RHODES' OPERA HOUSE (Frank Eager, manager): House dark. Coming: High School Graduating Class 20. Mrs. Allen's Musical Concert 20.

MT. CARROLL.—OPERA HOUSE (W. F. Patterson, proprietor): House dark.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Billy Link's Vaudeville 6-8 to fair business.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): House dark.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (Charles Hickox, manager): The Arnold Wolford co. closed a week's engagement 8 at popular prices to good business and general satisfaction.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): The Mikado was presented by the St. Cecelia Club 6, 7 to fair business. George N. Holt appeared as The Mikado, Myron E. Barnes as Nanki Poo, Charles Sowle as Ko Ko, Charles Ilson as Pooh Bah, Ada J. Clark as Pish Tush, Mrs. Baldwin as Yum Yum, Mrs. Sawyer as Pitti Sing, Corinne Rider as Peep Boo, and Mertie Houck as Katisha; the opera was finely staged and costumed, and a creditable performance was given.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): The International Vaudevilles 6-8 to fair audiences; mediocre performances.

INDIANA.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): The Elks gave their first minstrel performance 7, 8 for benefit of Charity Fund to the capacity of the house; the performance was first-class, and gave splendid satisfaction; Allan Hampton, of Heart of Chicago co., is responsible for the artistic part of the entertainment, as he worked incessantly with principals and chorus until they had well nigh reached a professional standard; R. V. Prosser, of Billy Rice Minstrels, sang Young America with his usual success; Allan Hampton in Town Topics responded to numerous encores; John Peterson rendered Lucky Jim in a truly professional style. K. of P. benefit 13. School entertainment 27, 28.——ITEMS: J. E. Caldwell, formerly of De Wolf Hopper co., was here 6.—The Belles of Blockville have commenced rehearsals for their minstrels to be given 20, 21, under the direction of Edward Holipeter, of National Carnival co.—Al. Boulier, of Temple Theatre, Louisville; Al. G. Fields, Phil Peters, and several other well-known professionals, witnessed the Elks Minstrels 7.—Lawrence Brayington, of John Griffiths co., returned home 5. Allen Hampton will remain here until 19, when he goes to Louisville to manage the stage at the Arthur-Shriner benefit.

W. L. GROVE.

NEWCASTLE.—ITEM: At a meeting 10 of the directors of the Alcazar Theatre Stock co., it was decided upon the application of Ben Brown to lease to him for one year the Alcazar Theatre. The theatre will undergo a thorough renovation.

ELKHART.—BUCKLEN OPERA HOUSE (David Carpenter, manager): Season closed 29 with Freeman's Railroad Ticket.

BRAZIL.—MCGREGOR OPERA HOUSE (C. O. Shultz, manager): Loyd and Lorraine, assisted by a very clever co., commenced a week's engagement 10 to fair business.

FRANKFORT.—COLUMBIA THEATRE (G. Y. Fowler, manager): St. Joseph Quartette 6 to fair business; audience well pleased.

GOSHEN.—THE IRWIN (Frank Irwin, manager): House dark 3-10.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): Jessie Mae Hall 3-8 in repertoire to good business.

LOGANSPORT.—DOLAN'S OPERA HOUSE (William Dolan, manager): Arena—Sipe and Dolman's Dog and Pony Show 17.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Eugenia Blair 6, 7; fair business; good performance; audience well pleased. Coming: For Fair Virginia 28.——ITEM: Mr. Foster has given the stage employees the use of the theatre 17 for a benefit.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Gilbert Comic Opera co. in repertoire, playing Mascot, Said Pasha, Mikado, Olivette, Chimes of Normandy, Pinafore week of 3 to good business and best of satisfaction.

KEOKUK.—OPERA HOUSE: (J. C. Hubinger, manager): House dark and closed for the season.

FORT MADISON.—EBINGER GRAND (C. H. Salisbury, manager): The Graham-Earle co. 3-8 to poor business; the best repertoire co. seen here for some time; their repertoire includes The Inside Track, An Evil Genius, Don Cæsar de Bazan, My Irish Queen, Elfie's Valentine, and The Cross of Gold. Pygmalion and Galatea, followed by the one-act farce Lend Me Five Shillings, was put on in a very creditable manner by amateurs 11, and drew a large house.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): The Prodigal Father 8 to light business; the performance deserved better attendance. The Lilliputians 10, 11 in their spectacular play The Merry Tramps at advanced prices drew good audiences and greatly pleased; the stage settings deserve special mention on account of their richness and the work of the Midgets was heartily applauded. Cherry Sisters 17, 18. Van Dyke and Eaton Repertoire co. 23-31.

DECORAH.—GRAND OPERA HOUSE (B. B. Morse, manager): House dark.——STYERS OPERA HOUSE (George W. Higgins, manager): The Wood Jersey Dramatic co. 10-15 in repertoire.——ITEM: Mr. Jersey, who is manager of the Grand Opera House at Ottumwa, reports good business on the road.

FAIRFIELD.—GRAND OPERA HOUSE (Louis Thoma, manager): House dark.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): The Prodigal Father 6 to large and enthusiastic audience, including nearly all the local Elks; Halpin and Rose Melville in specialties made great hits. For Fair Virginia 27.——ITEMS: The Prodigal Father co. played ball with the local Elks 6 for benefit of Home for Friendless, netting $100; the lodge afterward entertained the co. at a social session.

COUNCIL BLUFFS.—DOHANY THEATRE (George N. Bowen, manager): A Railroad Ticket 6 to good business; very satisfactory performance. Pulse of New York 20. Kirk Comedy co. 23-6.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Prodigal Father closed the regular season at this house 4 to a highly pleased audience; co. good.

OTTUMWA.—GRAND OPERA HOUSE (S. B. Patterson, manager): House dark.

RED OAK.—RYNERSON OPERA HOUSE (Clark and Priessam, managers): Burton and Sanger week of 3 to good business; their repertoire includes: The Inventor, Cyclone, Ticket of Leave Man, A Dilemma, Shadows of Shasta, and Ned the Waif.

BOONE.—PHIPPS OPERA HOUSE (Wiley, Phipps, and Kirby, managers): Coming: Butler and Sanger Repertoire 26-31.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Louis Wesley and Marie Stuart in A Railroad Ticket 9 did good business.——ITEM: James M. Gaites, author of A Railroad Ticket, will next season produce a new farce-comedy, entitled The Air Ship, with numerous new mechanical effects.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (O. T. Crawford, local manager): Local Lodge No. 204, B. P. O. Elks, gave a very amusing burlesque on Billee Taylor 5, 6, which was successful artistically and pecuniarily; the coaching was done by Will Haskell, assisted by Paul Torrington; Harry Overholt as Captain Flapper, Edward Henderson as Sir Mincing Lane, Will Haskell as Ben Barnacle, Paul Torrington as Phoebe, Sherman Rowles as Arabella, and Julius Weidling as Eliza, deserve mention; the ballet of the Yellow Kids by Haskell and Torrington, W. A. Smith, C. K. Holliday, H. F. Bird, J. F. McManus, J. C. Elliott, F. B. Chase, B. B. Blythe, and George Wagner, was a funny conceit which was encored till all were worn out. Pulse of New York 11.

T. R. HYATT.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (J. H. Bowman, manager): The Thuston Cushman co. 7, 8 to good business. The Pulse of New York 9.——CHICKERING HALL (Hoffman Brothers, managers): Wade Hugh's Concert co.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): Weston's Comedians 3-8 presented Our Strategists, Uncle Daniel, Silver Dick, Reuben Glue, East Lynne, and Finnegan's Alley to fair houses; performances fair.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): House dark.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): The Vitascope entertained good crowds 6-8.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Lady Minstrels (local), under the auspices of the Eastern Star Society and direction of Walter Ellis, gave full satisfaction to good business 6-8; Roy Ellis, the five-year-old black face comedian, was very clever; this ends a fairly prosperous season here.

WELLINGTON.—WOOD'S OPERA HOUSE (Asa M. Black, manager): The Spooner Dramatic co. presented The Flower Girl, Trial at Midnight, Lawyer's Wedding, Pearl of Savoy, The Little Passenger, An American in Cuba, and The Egyptian Princess 3-8; business fair; co. good, and gave general satisfaction; this engagement closes season here.

HUTCHINSON.—OPERA HOUSE (W. A. Loe, manager): House dark.

KENTUCKY.

RICHMOND.—WHITE-BUSH OPERA HOUSE (Joe Bush, manager): Nat Reiss co in repertoire 5-8 to fair house; performance fair; the negro specialties by John B. Morris deserve mention.

OWENSBORO.—NEW TEMPLE THEATRE (J. J. Sweeney, manager): House dark.

ALLENSVILLE.—OPERA HOUSE (Glass and Carvell, managers): House dark 17-22.

MAINE.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Trilby 10.——ITEM: The Opera House has been thoroughly renovated, and with a handsome new electric and gas chandelier is much improved.

PORTLAND.—THEATRE (Charles C. Tuksebury, manager): The Old Homestead 7, 8 packed the house as usual. Ethel Tucker and H. Percy Meldon in La Belle Marie 10. A Kentucky Girl and Queena 11. Camille and A Broken Life 12. Queena and Sea of Ice 13. A Broken Life and Leah the Forsaken 14. California Thistle and Mr. Potter of Texas 15; fair business. The Marlowes (local), assisted by William H. Pascoe, 17. Hoyt's A Stranger in New York 21, 22. The Sages week of 24.——PALACE THEATRE (Wolf Brothers, managers): The Schumann Sisters, Markham and Goldie, Lillian Williams, and Ed. and Rolla White are drawing well week of 10.——ITEMS: Manager Fay and his agent, Mr. Miller, of Lowell, were here 10 on a brief business trip.—William H. Pascoe has closed his season with James O'Neil and arrived here 11.

BATH.—COLUMBIA THEATRE (F. A. Owen, manager): Trilby was given a fine production by Brady's co. 7 and delighted a good house; the co. is well balanced, Miss Holloway and Mr. Burnett deserving mention. Rice's Comedians opened 10 for a week to S. R. O. Under the Lion's Paw was given and greatly enjoyed; the production was first-class.

MARYLAND.

FREDERICK.—CITY OPERA HOUSE (P. E. Long, manager): Rachelle Renard co. opened 10 to good business. Lyceum Stock co. 21.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, managers): House dark.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M Futterer, manager): The Flints' opened a week's engagement to good business 10.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Sousa and his fine band gave two splendid concerts 7 to good and appreciative audiences. The programme was pleasing and recalls were frequent. The Vesper Country Club Minstrels and Burlesquers 11, 12 drew large attendance. The entertainment was one of considerable merit. The burlesque consisted of a travesty on local politics. The lyrics and dialogue were written by F. A. Wilcox, and set to the Pirates of Penzance music. Mr. W. deserves credit for his work. Mrs. General Thomas Thumb and a co. of Lilliputs 14-15. The Orchestral Society recital 17.——MUSIC HALL (W. H. Boody, manager): The Lowell Reform Club appeared 8 and matinee in Tatters to fair houses. The piece was very creditably presented.——ITEMS: Rosa D'Erina and G. R. Vontom gave a song recital and lecture 10.—Warren Conlan, the tragedian, is in town for a few days visiting friends.—Ida Marie Rogers, who went out as leading lady of The Dazzler and was taken ill in North Dakota, where she has been obliged to remain the greater part of the season, will be tendered a benefit in the Opera House about 28.—Manager Aubert J. Fay wishes to correct the statement of the Portland, Maine, correspondent that he will reside in that city in the future. At present Mr. Fay has no intention of leaving Lowell.—On a recent application for permission to give a Sunday evening entertainment, the local play censor demanded 10 per cent. of the proceeds for a charity, and now the clergy and a certain women's club are about to combine in an attempt to purify bill-board morals.—Clarence O. Warner, the efficient lithographer of the Opera House, has resigned his position to engage in an enterprise of his own. Mr. Warner's stay was short, but not of pleasant memories.—Treasurer Harry P. Goss' season expired 15. Mr. Goss has proved himself capable and courteous in his duties, and a gentleman whom it is always a pleasure to meet. He leaves a host of friends and well wishers.

ORMSBY A. COURT.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): One performance behind and one ahead is all there is to record this week; that is likely to close the season here. Roland Reed brought his new comedy The Wrong Mr. Wright before a big house 11, and a very amusing one it is. Mr. Broadhurst has written a genuinely funny comedy that flows on naturally without any forced climaxes, and Mr. Reed has found an actor for every part who belongs there. While Reed as Seymour Lites easily holds his position as star, for his comedy is always bright and fresh, a remarkably clever characterization of a blasé English lord is given by Charles Coote that places him close to his leader in the play. Isador Rush made the lady detective a breezy but altogether charming personality, and either Alethea Luce, Sheridan Tupper, Julian Reed, Charles S. Abbe, or Holbrook Blinn would be singled out for special mention in many an inferior co. Mr. Reed, who is a warm favorite here, was applauded vociferously, and had to respond with a speech at the third recall. The speech was so bright, it suggested that Reed might write a good comedy himself some time. The co. closes season at Paterson, N. J., 15. Caroline Miskel Hoyt will be A Contented Woman with her usual Springfield audience 15.

EDWIN DWIGHT.

WORCESTER.—THEATRE (James F. Rock, manager): Eight Bells did a decidedly prosperous business 7, 8. A Contented Woman 21, 22 closes the regular season.——LATHROP'S OPERA HOUSE (Alfred T. Wilton, manager): The Dazzler crowded the house nightly 10-15. While the production is not as elaborate as when it appeared here earlier in the season, every one seemed to enjoy it. Will West and Max Miller are the mainstays. Master and Man 17-22.——ITEMS: The Front Street Opera House is closed for the season, except for a benefit to Manager E. J. Abbott 17. The future of the house is very uncertain, as the past season has been far from profitable.—The Worcester Theatre Association held its annual meeting 11. Manager Rock's work was warmly commended, and he was retained for another year. Instead of a dividend, the profits will be used for refitting and rewiring the house during the summer.—George K. Robinson, of this city, will manage Maud Hillman next season.—Announcements are out for Buffalo Bill's Wild West June 11.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): The Eight Bells 6; good attendance; lively performance. The Prisoner of Zenda 11; large and very demonstrative audience; cast and scenery magnificent.——THE EMPIRE (T. F. Murray, manager): Agnes Herndon opened for 10-12, but was obliged to close 11 owing to serious throat trouble.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): A Temperance Town pleased a large audience 7.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Richards and Canfield in A Temperance Town did a good business, appearing for the benefit of the Firemen's Relief Association 6. Hoyt's A Stranger

in New York was presented by a fine co. to a large and well pleased audience 10. The Old Homestead 15. A Contented Woman 21. Ethel Tucker co. 24-29.

WALTHAM.—PARK THEATRE (Edward Davenport, manager): Hands Across the Sea 13. Nickerson Comedy co. 24-29.

GREENFIELD.—OPERA HOUSE (N. J. Lawler, manager): Byrne Brothers in Eight Bells amused a fair and well pleased audience 8. Rosabel Morrison in Carmen 4 gave an excellent performance to a large audience.

TURNER'S FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): Grand Band Concert to large business April 30. My Friend from India canceled 7 on account of paper not arriving. Musical and vocal entertainment 14.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Sousa's Band 8; fair audience; excellent satisfaction. Hoyt's A Stranger in New York 13; very large audience; excellent co. and satisfaction. McFarland's Old Homestead 18.

LYNN.—THEATRE (Dodge and Harrison, managers): Hoyt's A Black Sheep with Otis Harlan and a fairly good co. to good business 8. An amateur co. in Our Boys 12 pleased a host of friends. Hands Across the Sea 15.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): The Sages closed a week of good business 8. Sousa's Band gave a fine concert 10 to the capacity of the house. Hoyt's A Stranger in New York 20 is the closing attraction of the season.—THE MUSES (Gorman and Simmons, managers): Nickerson's Comedy co. closed a week's engagement 9; business fair. The co. carries a fine orchestra and gives a good performance. Their repertoire includes The Gambler's Wife, Mother and Son, Passion's Slave, East Lynne, The Boy Convict, The Outcast, The Lightning Rod Agent, and May Blossom. Professor Carpenter, hypnotist, opened 10 for a week to good business.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): Byrne Brothers' Eight Bells 5 to fair business. The acrobatic work was good. Frohman's co. presented The Prisoner of Zenda 10 to a large and fashionable audience. The leading parts were exceptionally well taken by Howard Gould and Grace Kimball. The supporting co. was uniformly good.—ITEM: The Prisoner of Zenda brought to a close the season in this city.

TAUNTON.—THEATRE (R. A. Harrington, manager): House dark.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): Jim the Penman to light business 11-12; performance excellent. The co. originally booked for one night, but having no other date filled in here 12. The Drummer Boy will be given 19-21 by the Sons of Veterans.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Rosabel Morrison appeared in Drifted Apart and Carmen 8 to small business. Sousa's Band 11 gave a delightful concert to a packed house. Elizabeth Northrop and Martina Johnstone were the solo artists. A Stranger in New York 12 for the benefit of Manager William J. Wiley, with Harry Conor and Marie Millard in the leading parts, to a full house. Old Homestead 19. The Dazzler 20-22.—RICH'S THEATRE (A. E. Rich, manager): Barney Ferguson in McCarthy's Mishaps 6-8 to small business. Mansfield and Lyons' Uncle Tom's Cabin 10 to small audience. Rose Sydell's London Belles 17-19. Monte Carlo Burlesque co. 24-26. Garrick Dramatic co. 27-29.—ITEMS: Rosabel Morrison closed her season here 8, a week earlier than she intended, owing to poor business in New England. Mansfield and Lyons' Uncle Tom's Cabin co. stranded here after the first night, the manager skipping with the receipts. Marie Jansen was dropped from the management of A Stranger in New York co. in Newport, R. I., 11. Miss Jansen came here with the co. and stated that she didn't know why she was released. This is the second time Miss Jansen has been booked to appear here and disappointed us. Herbert A. Reed was here 12 in advance of The Dazzler co. They close in this city 22. Buffalo Bill's Wild West was billed 12, the first advertising car arriving on that date. McCarthy's Mishaps co. close their season 22. The Academy season closed 31. Professor William J. J. Tobin, leader of the Academy orchestra, leaves 22 to fill a Summer engagement in Philadelphia.

MARLBORO.—THEATRE (F. W. Riley, manager): Hoyt's A Temperance Town 8 to a large audience. The co. includes Messrs. Richards and Canfield and many of the original co., and gave the best of satisfaction, the work of Gertrude Perry and John Holland being especially good. The Brothers Byrne's Eight Bells pleased a fair house 12; the numerous pantomimic features were amusing. Hoyt's A Stranger in New York 15 with Harry Conor, Marie Jansen, and original cast.—ITEMS: Marlboro Theatre closes for season with Hoyt's A Stranger in New York.—Daniel Sullivan, the baritone of the Corse Payton Dramatic co., arrived home 10, after a very successful season. His many friends will tender him a reception in City Hall.—Charles McCreary, of the Corse Payton Dramatic co., is in town a guest of Mr. Dan Sullivan.

PLYMOUTH.—DAVIS OPERA HOUSE (J. W. Caverly, manager): Ward's Great London Shows, which have been organizing here this winter, opened the season here 7, 8 to immense business. Mr. Ward, the proprietor and manager, is a resident of Plymouth.

PITCHBURG.—WHITNEY OPERA HOUSE (Stephen Bogrett, manager): Eight Bells 11 to fair business.—ITEM: The Chapin Club (local) gave The Little Tycoon 5, 6 by special permission of the author.

MICHIGAN.

LUDINGTON.—OPERA HOUSE (U. S. Grant, manager): Bryan's Comedians April 26-1 to good houses; fair performances. Darkest America 5 to best house of season; entertainment good. Bankson Stock co. in repertoire 10 and week.

FLINT.—STONE'S OPERA HOUSE (Stone and Thayer, managers): Grecian Art Carnival (local) 14.—THAYER'S OPERA HOUSE (Stone and Thayer, managers): House dark.

OWOSSO.—SALISBURY OPERA HOUSE (Salisbury and Brewer, managers): Darkest America 11.—ITEM: Mr. and Mrs. Francis Labadie left here 11 to fill an engagement at Sistersville, W. Va.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, proprietor and manager): John Drew in Rosemary 11 had a large and fashionable audience and gave general satisfaction. Margaret Mather in Cymbeline 17.—GRAND OPERA HOUSE (W. H. Powelson, manager): House dark 17-22.

MUSKEGON.—OPERA HOUSE (F. L. Reynolds, manager): House dark, the season having closed.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Darkest America April 29 to large house; performance fair. The Columbian Comedy co. 3 and week to large and well pleased houses.

YPSILANTI.—GRAND OPERA HOUSE (A. G. Byers, manager): Columbian Comedy co. in repertoire 10-16; good performance and good business.—ITEMS: H. C. Barton, late of the Frederick Warde co., has taken quarters at the Hawkin House for the Summer.—Major C. H. Newell, proprietor of Columbian Comedy co. and an old Ypsilanti boy, is shaking hands with old friends this week.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Nep Scoville co. did a great business 10-12, giving very good satisfaction to the gallery. The News Boys' Band of Detroit give My Friend Tom 17. Al. G. Fields' Darkest America 26. Mrs. Jolly's Wax Works (local) 28.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Al. G. Fields' Darkest America 18.—STAR THEATRE (Fred B. Mead, manager): House dark.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): W. H. Crane in A Fool of Fortune April 28 to a large and delighted audience. Darkest America 1 to a fair house. Newell's Columbian Comedy co. 17-22.

MINNESOTA.

WINONA.—OPERA HOUSE (J. Stradlipka, manager): The Crows week 10.—ITEM: William Molitor, of this city, who has been with the Alabama co. this season playing the part of Raymond Page, is home for the Summer.

MANKATO.—THEATRE (Jack Hoeffler, manager): Freeman's Railroad Ticket 8 to good business; best of satisfaction. Gus Pixley, Marie Stuart, and Louis Wesley made great hits. The Rivals 10 to good business. Ellen Beach Yaw 14. Ben Warner co. 17 and week.—ITEMS: Manager Dickey was here and booming Yaw Concert co. Contractor Burk, of the Ringling force, was here last week in the interest of his circus. Andrews' Opera co. will close here June 1 and begin their Summer season at Lake Waterville, twelve miles from Mankato.

ALBERT LEA.—OPERA HOUSE (J. A. Fuller, manager): Nashville Students 7 to small house; good performance. Mystic Midgets 12.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Beach and Bowers Minstrels 13-14.

ST. PETER.—NEW GRAND OPERA HOUSE (Satory and Hale, managers): The Rivals, by the University Comedy co. 11. Shubert Concert co. 25.

MISSOURI.

FAYETTE.—OPERA HOUSE (Lee Holladay, manager): His Daughter (local) repeated 4. Acme Concert co. booked for 18 canceled. Nancy Gibson and Joseph O'Meara in Lady of Lyons June 3.—ITEM: His Daughter co. played in Glasgow, Mo., May 5 to S. R. O. Audience highly pleased.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager): Eugenie Blair, with a good co., 4, 5 to fair business. Lilliputians 18.—CRAWFORD THEATRE (E. S. Brigham, manager): Freeman's co. in A Railroad Ticket 4, 5 to fair houses. Pulse of New York 13.—ITEMS: Manager Brigham, of Crawford's, leaves shortly for New York to book for next season. The new Summer theatre here is a "go," and work on it is now being pushed.

JOPLIN.—CLUB THEATRE (George B. Nichols, manager): Ladies' Auxiliary of the Y. M. C. A. gave a Noah's Ark Fair 5-7 to good business.

MARCELINE.—GRAND OPERA HOUSE: Dell M. Willis, assisted by local talent, presented The Arizona Scout 11. Coming: Nancy Gibson in Lady of Lyons June 5.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Hartman and Mackward, managers): House dark 17-24.—NORMAL AUDITORIUM (George L. Osborne, manager): House dark 17-24.—PEUTE SPRINGS CASINO (G. H. Christopher, manager): Charles L. Carter's Stock co. 17.—ITEM: The Sedalia Lodge of Elks were guests of J. H. Christopher at Peute Springs 10.

MONTANA.

BUTTE.—MURRAY OPERA HOUSE (John Maguire, manager): The Murray Stock co. presented The Two Orphans week of 3 to very satisfactory business; the opening night was the largest and most fashionable audience of the season; co. well balanced and gave a good performance.—UNION FAMILY THEATRE (Dick P. Sutton, manager): For given to good business during the present week and gave good satisfaction.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): Ida Fuller and co. 10.

NEBRASKA.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): The Della Pringle co. presented Paradise Alley, A True American Girl, The Dancing Girl, Pawn Ticket 210, Greater New York, and Rags and Tatters 3-8 to good business at medium prices. Town Topics (return) 17. For Fair Virginia 21.

LINCOLN.—THE FUNKE (Frank C. Zehrung, manager): Benefit performance, introducing Baby Josephine, slack wire, bar and ring performer 3 to good house; fair performance. May Festival 4, 5; good receipts; entertainment excellent. Ellen Beach Yaw 6 to crowded house and pleased audience. Bittner Theatre co. 10-15.—THE LANCING (John Dowden, Jr., manager): Mahara's Minstrels 11. University Glee Club of Nebraska 12.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): A Musical Festival was held by the Dover Chorus Society afternoons and evenings 6, 7 which was largely attended. Among the soloists were Jennie Patrick Walker, of Boston; Olive Hill Houston, of Somersworth, and Dr. Carl E. Duff, of New York. Impulse was produced by the Y. M. C. A., under the direction of Frank H. Keenan, 11, and drew a very large audience. Frank H. Keenan played the part of Richard Maitland and scored a hit. Harry F. Vickery took the part of Ralph Murdell in a creditable manner, and William A. Stead surprised every one by his fine impersonation of Morris Maitland.—LOWELL'S OPERA HOUSE (George F. Robinson, manager): A Celebrated Case was presented by the Glenwood Dramatic Club 7, under the direction of E. W. Fernold, with good success.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Nickerson Comedy co. 10-15 to fair business, giving two performances daily and presenting The Gambler's Wife, Mother and Son, Passion's Slave, A Dangerous Friend, The Lightning Rod Agent, Boy Convict, North and South, East Lynne, The Outcast, and May Blossom.—BIJOU (W. H. Ashton, manager): House dark.—NEW PEOPLE'S THEATRE (William Cobb, manager): House dark.

EXETER.—OPERA HOUSE (J. D. P. Wingate, manager): The Paul Scott Comedy co. extended their engagement, presenting Condemned to Death 7, and Uncle Tom's Cabin matinee 8; performance and business fair. Helen Potter drew a large and fashionable audience 8, appearing for the benefit of Phillips Exeter Academy Athletic Club; her work was the best seen here this season. D'Alma's trained animals 18, 19.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): The Old Homestead with Archie Boyd in the principal part pleased a medium house 6.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Old Homestead 13; good attendance.

NASHUA.—THEATRE (A. H. Davis, manager): The Sages opened a week's engagement 10 to S. R. O.

NEW JERSEY.

ELIZABETH.—STAR THEATRE (Colonel W. M. Morton, manager): The Dutch Market 8, benefit of General Hospital, drew a well filled house. Elizabeth Music Club gave its last recital of the season 11 to a large and representative audience. The Widow Goldstein drew a fair house and gave an excellent performance 12. This attraction was a testimonial benefit to Colonel Morton.—LYCEUM THEATRE (A. H. Simonds, manager): The Elizabeth Orphan Asylum held its anniversary 6. Cosgrove and Grant's Dazzler to a crowded house 8; performance excellent and specialties very pleasing. The co. is much better than last season.—ITEMS: J. H. Eddy, J. W. Rosenquest, and Frank Murtha, all of New York, witnessed the production of The Widow Goldstein at the Star 12. Negotiations are pending for a season of comic opera to be given at the Star during the Summer. Elizabeth City Lodge, No. 266, B. P. O. E., will hold a social session 24 in honor of New York Lodge, No. 1. A. J. Rudd, secretary of the lodge, was presented with a handsome diamond ring 10. The Lyceum closed its season 8.

HOBOKEN.—LYRIC THEATRE (William Black, manager): Dan Sully as O'Brien the Contractor to large and enthusiastic audiences 10-15.—ITEMS: Santanelli was a visitor at Hoboken Lodge of Elks 8.—Dan Sully closes his season at Hoboken.—Treasurer Will R. Brown and Advertising Agent Ed. Cook will have a benefit 22.

RED BANK.—OPERA HOUSE (John W. Eyles, manager): The Ideals finished week of April 26, playing Soldier's Sweetheart, Monte Cristo, Rip Van Winkle, and Midnight Flood to good business. The Pickert Family 7, 8 to fair business. The Private Secretary 12 presented by Dan Packard and James W. Bankson and a well drilled co. to a very well pleased audience; performance good.

TRENTON.—TAYLOR OPERA HOUSE (O. H. Butler, manager): Cosgrove and Grant's co. in The Dazzler 7; performance very satisfactory; small house. Hoyt's A Contented Woman was given 13 to a large house. Pete Baker and the Noss Jollities 17-22 closes the season here.

WASHINGTON.—BEATTY MUSIC HALL (George M. Dawes, manager). Edison's Projectoscope and Comedy co. 14-15.

NEWARK.—THEATRE (J. Bard Worrell, manager): Andrew Mack and a strong supporting co. gave an excellent performance of Myles Aroon 10 for the benefit of the executive staff; it was a grand success.—WALDMANN'S OPERA HOUSE (Fred Waldmann, manager): The White Crook co. gave pleasing performances of Columbia's Reception and My Friend from Indiana to satisfactory business. Black Crook 17-22.—ITEMS: Manager Worrell will spend the Summer in Philadelphia. Adam Forepaugh and Sells Bros.' Circus will exhibit here 24.

ORANGE.—MUSIC HALL (George P. Kingsley, manager): The comic opera Priscilla was given for charity by an exceptionally strong amateur cast 6 to crowded house; very smooth performance. The Old Homestead 12; satisfactory performance to poor house.—COLUMBUS THEATRE (John T. Platt, manager): Uncle Tom's Cabin 15.—ITEM: Hunting's Circus exhibited here 10, 11. Forepaugh-Sells Bros. comes 25. The Old Homestead co. (Thompson and Warmington) closed its season here 12.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): House dark 17-22.

NEW YORK.

ALBANY.—LELAND OPERA HOUSE (C. H. Smith, manager): The Great Northwest opened to good business 10 and will remain until 15, owing to the canceling of Boys of Kilkenny. The co. includes W. A. Whitecar, Sheridan Block, Joseph Conyers, Laura Almosino, and Eileen Moretta. The Waite Comic Opera co. opens a three weeks' engagement 24.—HARMANUS BLEECKER HALL (Woodward and Voyer, managers): The May Musical Festival 5, 6 was a success. Francis Wilson in Half a King (under the management of Voyer and Davis), played 7 to one of the largest and best pleased audiences of the season. Daniel Frohman's Prisoner of Zenda co. pleased fair audience 8. Roland Reed, with Isadore Rush and co., gave a very creditable performance of The Wrong Mr. Wright to a fair audience 10. Lights and Shadows of the Great Rebellion by C. B. A. Cadets 13. Frederick Warde in The Merchant of Venice 14. W. H. Crane in A Fool of Fortune 15.—PEARL STREET THEATRE (John J. Carlin, manager): Ward's Comedians opened a week's engagement in All For Plots 10, and closed the same night, as Manager Carlin preferred to have the house dark rather than to disappoint the public.—GAIETY THEATRE (Agnes Barry, manager): The Monte Carlo Burlesquers opened 10 to good business and is a first class vaudeville co. Among those who appeared were Irene Hernandez, Frank O'Brien, Frank E. McNish, John J. Cain, Eva Swinburne, Larry Tooley, Misses Rogers and Smilax, and Wood Sisters.

WAVERLY.—OPERA HOUSE (J. K. Murdock, manager): Hi Henry's Minstrels 6 to a large audience; best of satisfaction. The High School gave a musicale 7 to S. R. O. Receipts $110. Hoffman's Extravaganza 11 by Athens talent to good business.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbon, manager): The Gorton's Minstrels closed their season here 7 to S. O. R. The co. has been out forty-three weeks and has had a very successful season.

WATERLOO.—ACADEMY OF MUSIC (C. C. Gridley, manager): Bon Ton Minstrels 6 to a small audience; entertainment very fine. Little Trixie 7 to a fair house; audience delighted. Irving French co. 17.

WARSAW.—IRVING OPERA HOUSE (E. E. Baker, manager): House dark.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Frederick Warde in Merchant of Venice 11; light business, pleasing well. Little Trixie 15. Alabama 18. Chauncey Olcott 24.

ELMIRA.—LYCEUM THEATRE (Wagner and Reis, managers): Coming: Chauncey Olcott 26.—AUDITORIUM (Johnson and Grady, managers): O. D. Sato, Irving Walton, Frederick Marsh, Paul Pitching and Brother, and Mark Bennett to large audiences 10-15.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): The Poughkeepsie Oratorio Society, under the direction of Professor C. B. Rutenber, sang Mendelssohn's "Hymn of Praise" 7 to a small but pleased audience. W. H. Crane in A Fool of Fortune 15. Chauncey Olcott in The Minstrel of Clare 18. Closing exercises of Y. W. C. A. Physical Culture Classes 22. Kennedy's Players 24-29.

CATSKILL.—NELIDA THEATRE (Kortz and Lampman managers): Hudson Players 10; performance excellent. Richard A. M. Deeley as Humming Top in the Arabian Nights made a decided hit. Ward's Comedians booked for 11 canceled. Vitagraph 18. Exhibition of fancy dancing by local talent 17-21.—OPERA HOUSE (J. F. Gaylord, manager): House dark.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): Donnelly and Girard in My Friend from India 7 to large audience, giving excellent satisfaction.—SINK'S OPERA HOUSE (James H. Searles, manager): House dark.—ITEM: Hal King, of Bennett, Moulton Comedy co., is visiting friends here.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Charles H. Tale's Twelve Temptations drew a big house 12 and greatly pleased all.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Roland Reed in The Wrong Mr. Wright 6; large and appreciative audience; performance excellent. Donnelly and Girard in My Friend from India 10; return engagement to a fair and well pleased audience.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Thomas R. Keene 7, 8 to good houses. Waite's Comedy co. 10-24 in Fogg's Ferry, Kathleen Mavourneen, Driven from Home, A Legal Document, From Sire to Son, The Veteran, Lady of Lyons, and the Black Flag. Peter Baker 24-29.—RAND & OPERA HOUSE (Gardner Rand, manager): The Prisoner of Zenda, with Howard Gould in the title-role, 7 drew fairly well. Francis Wilson 8 in Half a King to good house.

SYRACUSE.—BASTABLE THEATRE (Frank D. Hennessy, manager): The Prisoner of Zenda pleased a large house 6. Roland Reed as The Wrong Mr. Wright 7, 8 to good audiences. R. G. Ingersoll lectured on "Truth" to a large assembly 9. Twelve Temptations 10 to good business; satisfactory performance. My Friend from India pleased a large house 11. W. H. Crane in My Wife's Father (return date) drew well 12 and was well received. Kellar 13-15.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers): House closed for season.

FULTON.—STEPHENS OPERA HOUSE (William Stephens, manager): Little Trixie 14. Summer's Comedy co. 17-22.

FONDA.—OPERA HOUSE (Isaac A. Rosa, Jr., manager): Myra Collins co. week of 3 to packed houses; performance first-class.—ITEM: The house has closed for the season. During the Summer the house will be enlarged and new scenery added.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): Joshua Simpkins 8 and matinee to fair houses; audience well pleased. Coming: Chauncey Olcott 1.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): May Smith Robbins in Little Trixie 5; good performance to fair business. Mabel Knowles 14.

JAMESTOWN.—ALLEN'S OPERA HOUSE (H. F. Allen, manager): The Spooners played 3-5 to big business and gave great satisfaction. The Hi Henry Minstrels 12 to excellent business and gave a very pleasing performance. The co. are very clever.—ITEM: The Hi Henry Minstrels played at Gowanda 11, Manager Henry's former home, and received a perfect ovation. While on parade through the Public Square the co. were halted by the Grand Army Post, of which Manager Henry is a member, and Mr. Henry was presented with an old battle flag of his regiment that was carried through the war. The presentation was made by Colonel Parker, of the regiment, now very old and feeble.

GLENS FALLS.—OPERA HOUSE (F. F. Pruyn, manager): Kennedy players closed a week's engagement 8 in White Slave to big business; very good satisfaction.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): House dark.

OWEGO.—WILSON OPERA HOUSE (J. D. Hutchinson, manager): House dark.—ITEM: Manager Hutchinson has leased the house for five years, and will begin extensive repairs on the interior.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): House dark.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clarke, manager): The Maude Hillman co. presented Vagabond Heiress, Charity Boss, At the Picket Line, Unclaimed Express Package, and A Ring of Iron to large and well pleased houses 3-8; the singing of Blanche Hillman and banjo playing of Fred Brooks are worthy of special mention. Ullie Akerstrom opened a week's engagement in Miss Rora to large and appreciative audience 10; Manager Clarke is

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MRS. FISKE—SEASON 1896-7-8.

carefully organizing an excellent cast for the Summer Stock co. that will play this house during the Summer months.——BIJOU THEATRE (A. A. Tenyvessy, manager): House dark.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): Hi Henry 7: good business and satisfactory performance. Coming: Chauncey Olcott 27.——ITEMS: The Summer Stock co. arrived 11, and are making their headquarters at the Dickinson House in this city; the co. is composed of Hope Forrester, Hayden Curran, Nellie Mackell, Cara Pryor, Nellie Lindroth, Annie Cattley, Mabel Taliaferro, Claude Gillingwater, Gerard Anderson, Arthur Buchanan, W. F. Granger, Walter G. Horton; Charles Forrester, manager, and Albert Lang, stage director; Niobe is now being rehearsed, after which they will play Fair RebeLand Turned Up.—Professor Edward Keating and Fred Smith, of Guy Brothers' Minstrels, have returned to their homes in this city.—Manager Sternberg has been appointed general manager of the Corning Base Ball Association.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Daniel R. Ryan's players opened a week's engagement to 10 large houses; performances highly satisfactory, and the work of the co. excellent.——TOWN HALL (Leonard and Eddy, managers): House dark.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): The Wilbur Opera co. was greeted with packed houses 10-15: Maritana and The Mascotte were presented; every member of the organization labors conscientiously, and the liberal applause they receive evidences unqualified approval; Mary Baker, the prima donna, was enthusiastically received at each performance; continuation of opera 17-22.——COOK OPERA HOUSE (George C. Girling, manager): Yale's Twelve Temptations co. attracted good houses 14, 15.——ITEMS: Charlotte Denneberg, of the Rob Roy co., is at her home in this city.—W. J. Coggswell, the old-time and retired actor, was in town last week.—The death of ex-Manager Joseph U. Chenet cast a gloom over his legion of friends in this city.—The Academy of Music has closed for a brief season.—The Wonderland Theatre will re-open in August.

ONEONTA.—METROPOLITAN THEATRE (W. D. Fitzgerald, manager): House dark.

LYONS.—MEMORIAL HALL (John Mills, manager): Kellar, magician, pleased a fair audience 12.

CORNERS.—CITY THEATRE (Williams and Powers, managers): Keene in Richard III. 6 to fair house; audience delighted. The Stowaway to fair business 8; good co.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): Pete Baker in repertoire opened a week's engagement 10 with Chris and Lena to standing room; co. is giving splendid satisfaction, the musical specialties by the Noss family being particularly enjoyable. Dan R. Ryan in repertoire 17-22, opening in The Lost Paradise.——ITEMS: Maude Hillman and her husband, Winthrop G. Snelling, having closed the season are enjoying a day or two here.—Manager Benedict intends keeping his house open as late as possible.

HUDSON.—OPERA HOUSE: The Old Homestead (William Warmington, manager) 6 had a good house and gave great satisfaction.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): The Old Homestead 7, which appeared for the third time, gave one of the best productions ever seen here to S. R. O.

LITTLE FALLS.—CRONKHITE OPERA HOUSE (Norris and Kingsbury, managers): House dark.——SKINNER OPERA HOUSE (H. A. Skinner, manager): House dark.

FISHKILL-ON-HUDSON.—ACADEMY OF MUSIC (A. N. David, manager): Old Homestead co. gave good performance 8 to fair house.

OSWEGA.—MUNROE OPERA HOUSE (E. J. Preston, manager): George H. Summers Comedy Players opened a week's engagement 10 in The Pavements of Paris, followed by The Prodigal Son and Thrown Upon the World, for the first half of the week to good business; the co. is composed of good people; between the acts clever specialties are introduced.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Edison's Projectoscope co. 10-12 was greatly enjoyed by fair audiences. Agnes Herndon 17-19.

UTICA.—OPERA HOUSE (H. E. Day, manager): Twelve Temptations drew a full house 4. E. S. Willard presented The Middleman 5 to a fair audience, which was charmed by Mr. Willard's art. Francis Wilson Opera co. sang Half a King 7 to a large and enthusiastic audience; Mr. Wilson received a warm welcome, as did Lulu Glaser, who fully shared honors with the star.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Oneokl, manager): Hi Henry's Minstrels 8 to good attendance at matinee and crowded house at night; good performance and general satisfaction. Coming: Chauncey Olcott 28.——ITEMS: William Oneokl, who for a number of years has directed the house orchestra, sailed from New York 12 for Germany; Sidney Oneokl, business-manager of the house, accompanied his brother to New York.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Frederick Warde, assisted by Ellen Rowland, presented The Merchant of Venice 12 to good business; audience well pleased. May Smith Robbins in Little Trixie 17. Alabama 21. Chauncey Olcott 22.

CANANDAIGUA.—GRAND OPERA HOUSE (McKechnie and Mathers, managers): Yale's Twelve Temptations 13 pleased a large and enthusiastic audience. The co., headed by Gwendoline North, Lida Dexter, and Harry Brown, gave one of the most satisfactory performances ever seen here, and was a fitting close to a fairly prosperous season.

NEWBURG.—ACADEMY OF MUSIC (Fred M. Taylor, manager): The Old Homestead 10 drew a very large audience and gave a very satisfactory performance. The Kennedy Players 17-22. The Tenth Separate Company smoker was a very enjoyable affair; everything passed off nicely, and was well patronized. The entertainers were the three Murray Brothers, Herbert De Laffe, and an old time favorite, Dan W. Quinn.

CORTLAND.—OPERA HOUSE (Warner Rood, manager): The regular season at this house has closed.

NORTH CAROLINA.

RALEIGH.—METROPOLITAN OPERA HOUSE (George D. Meares, manager): General Boser delighted small houses with his War Lecture 10, 11. Mystic Midgets by local talent 21. Captain Dick by local talent 27, 28.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Ida Fuller, assisted by a high-class co. of vaudeville artists, 13. The Pulse of New York 25. Nashville Students 29. Primrose and West's Minstrels June 1. Ward and Vokes in A Run on the Bank 5. Robert Downing in The Gladiators 6. The Twelve Temptations 11, 12.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): Merchant's Carnival for the benefit of M. E. Church of this city attracted fair audiences 6, 7; a very creditable musical programme was rendered. Coming: The Pirates of Penzance by local talent, under the direction of Professor R. E. Henshaw, 20. Primrose and West's Minstrels 31.

GRAFTON.—OPERA HOUSE (W. W. Robertson, manager): House dark.

OHIO.

COLUMBUS.—GREAT SOUTHERN THEATRE (Lee M. Roda, manager): A Contented Woman 10 to S. R. O.; co. and play all that could be desired.——HIGH STREET THEATRE (Albert Ovens, manager): A Beggar Check 6-8 to fair business. Holden Comedy co. 10-15 presenting Dangers of a Great City, The Denver Express, The Westerner, and Inside Track; co. capable and pleased.——ITEMS: The closing of the Southern Theatre was one of the events of the season, the house being packed to the doors; Mr. Roda and staff deserve great credit for the successful manner in which they have conducted the house.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): Frost and Fanshawe's Repertoire co. 6-8 in Ten Nights in a Bar Room, Two Orphans, Away Down in Maine to fair houses; co. very poor. Professor Lead, hypnotist, 10-15 to very light houses; performances weak. Edison's Projectoscope Combination 17-22. Wallace Shows 18.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Baetz, manager): Edison's Projectoscope 14, 15.

NAPOLEON.—RINK OPERA HOUSE (J. L. Halter, manager): Lyceum Entertainment co. 3-5 to S. R. O.; co. excellent.

ELYRIA.—OPERA HOUSE (W. H. Park, manager): The Elyria Orchestral Club gave a splendid entertainment 10 to a small audience. Scott Raymond's Comedians booked for 17-22 canceled.——ITEM: W. H. Park will continue as manager next season.

LIMA.—FAUROT OPERA HOUSE (H. G. Hyde, manager): The Baldwin Melville co. in repertoire 10 opened a week's engagement with The Devil's Web to S. R. O.; before the rise of the curtain over 300 people were turned away; Lima is the old home of Mr. and Mrs. Baldwin, the co. having started from this city twelve years ago. They played Hazel Kirke 11. The Black Flag 12.

LOGAN.—RENPEL'S OPERA HOUSE: Old Maids' Carnival 6-8 to good business.——ITEM: Johnny T. Brennan, of the Opera House, has returned from a two weeks' business trip to Columbus.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Kline's Cinematoscope co. opened week of 10 to good business.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): Shore Acres to a full house 3.——ITEM: The season has now closed here. Manager Robinson is well satisfied with the business and will manage the theatre again next season.

NORWALK.—GARDNER MUSIC HALL (L. C. Bradley, manager): House dark week of 17.

TOLEDO.—PEOPLE'S THEATRE (S. W. Brady, manager): The Midnight Flood closed a week's engagement 15 to good business.

TROY.—OPERA HOUSE (D. L. Lee, manager): House closed for season.

CARROLLTON.—GRAND OPERA HOUSE (R. P. Sterling, manager): House dark.

BELLEFONTAINE.—GRAND OPERA HOUSE (George W. Guy, manager): House closed for season.——ITEM: O. W. Roach has closed with Sam T. Jack's co., and is at his home here. During the Summer the Grand will be renovated and wired for electric lights, and a prosperous season is looked for.

OREGON.

ASTORIA.—FISHER'S OPERA HOUSE (L. E. Selig, manager): E. J. Heron and Lottie Williams, supported by W. R. Dailey's Comedians, presented A Nutmeg Match and A Bunch of Keys April 23, 27; business fair; performances gave good satisfaction.

BAKER CITY.—BUSY'S OPERA HOUSE (Phil V. Nebergall, manager): Georgia Cayvan 4; performance excellent to poor business.

SALEM.—REED'S OPERA HOUSE (Patton Brothers, managers): J. Arthur Loining, Reader and Monologist, 5 to fair business; entertainment fair. Bloomer Minstrels 11, 12. Little Cinderella 24.

PENNSYLVANIA.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): A delightful concert was given by the Italian Opera Concert co., headed by Signor Giannini and Madame Chalia, 10. Others of the co. were: Huber De Blancka, pianist; Jeanne Frankel, contralto; Blanche Katz, soprano; Alfonso Rosa, buffo, and A. De Bassini, baritone. The programme consisted of vocal selections from popular Italian operas, and one act of Cavalleria Rusticana, in which Giannini as Turiddu, and Madame Chalia as Santuzza were the principals. The exacting music of their parts was sung with much force and expression, receiving hearty applause from an audience by no means large, but fully appreciative of the merits of the singers. Signor Giannini as a youth resided in this city, and has many friends here who are glad of his success.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): The season was closed at this house by the Flora Staniford co., which gave six performances at popular prices 4-8; the repertoire consisted of A Soldier's Sweetheart, For Congress, The Great Diamond Mystery, Felicia, Fun in a Boarding School, and Imp, which were presented in good style; business fair; audience pleased.

SCRANTON.—THE FROTHINGHAM (Wagner and Reis, managers): Ulric Akerstrom 6-8 with matinees to fair business.——ACADEMY OF MUSIC (M. H. Burgunder, manager): The Twelve Temptations 7 to large business; specialties good.——DAVIS' THEATRE (George E. Davis, manager): House dark.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Flinta, hypnotists, 17-22.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): Macauley and Patton co. in repertoire week of 17, after which the house closes for the season.

POTTSTOWN.—GRAND OPERA HOUSE: ITEM: Manager Harrison has decided to close the house for the season. Alterations and improvements will be made during the Summer and everything placed in readiness for the reopening, which will occur in September.

POTTSVILLE.—ACADEMY OF MUSIC (B. J. Landers, manager): The Garrick Club, of Philadelphia, in The Rivals 5 to fair business; fair performance. In Cuban Cause by local talent under the auspices of the Pottsville Cadet co. 6-8; fair houses; performance good.

WASHINGTON.—CITY OPERA HOUSE (George B. White, manager): House dark; season having practically closed.

JOHNSONBURG.—ARMSTRONG OPERA HOUSE (A. E. Scoullar, manager): Edison's Projectoscope 3-5 to light business. James S. Clifton's co. in repertoire to light business 6-8. House dark 10-17.

PUNXSUTAWNEY.—MASONIC STREET OPERA HOUSE (J. C. Fish, manager): The Edison Projectoscope 6-8 to light business. This closes the season here.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Messrs. Wagner and Reis, managers): Elroy's Players 10-15 in The White Squadron, Unknown, The Land of the Midnight Sun, In the Heart of Maryland, Paradise Alley, and She to fair and enthusiastic audiences; co. strong.

PITTSTON.—MUSIC HALL (C. C. King, manager): Flora Staniford 17-22.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): Pasqualli Opera co. 6 to good attendance. Clifton co with June Agnott in Libby Prison 10 opened for a week to large house. Coming: Sousa 21.

FREELAND.—GRAND OPERA HOUSE (John J. Welch, manager): Macauley-Patton co. 10-15 in La Belle Marie, A Struggle for Gold, and The Minister's Son to fair business; it deserved better.——ITEM: The co. will close at Stroudsburg, after a very successful season of thirty-six weeks.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): A very successful season closed with Gorton's Minstrels 6.

TITUSVILLE.—OPERA HOUSE (John Gahan, lessee): De Pasquali Grand Opera co. 7 to large house and pleased all.

BUTLER.—PARK THEATRE (George N. Burckhalter, manager): E. Otto Davis' Concert co. gave a pleasing concert 6 to large and well pleased house.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, managers): The Spooners and an excellent co. in repertoire 10-15 drew moderately large audiences. The two stars appeared at their best and won hearty encores during the week's engagement.

JOHNSTOWN.—CAMBRIA THEATRE (Mishler and Myers, managers): Shore Acres was presented 7 to the capacity of the house at advanced prices, and gave the best of satisfaction.——ITEM: James G. Ellis, manager of the Johnstown Opera House, was married 6 to Carrie Walters, one of Johnstown's fair daughters.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): Kellar 8 was greeted by a good house and introduced a number of novelties. Hi Henry's Minstrels 14. Labadie co. 19-24.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Kellar the magician 6; fair business. Hi Henry's Minstrels 15.

WARREN.—LIBRARY THEATRE (T. R. Scott, manager): The Spooners appeared in repertoire 6-8 with matinee, to splendid business, giving entire satisfaction. Hi Henry's Minstrels to good house 13; performance fairly good.

RHODE ISLAND.

PAWTUCKET.—OPERA HOUSE (Abe Spitz, manager): Loraine Hollis in repertoire 6-8; business satisfactory; the co. not as strong as seen here earlier in the season. Hands Across the Sea co. 10-12 did a good business. Coming: Jim the Penman 20-22. The East Side Club 24. Chimes of Normandy 25. The French Club 26. Monte Carlo 27-29. Trilby 31.——ITEM: The Opera House will undergo a thorough renovating at close of season.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): The Dazzler booked for 14 canceled. Coming: The Old Homestead 28.——ITEMS: Daniel Sully's co. rested here 7.—Edward C. Mackay has arrived in town after a season's tour with Rosabelle Morrison's Carmen co.

WOONSOCKET.—OPERA HOUSE (George C. Sweatt, manager): Dan Sully as O'Brien the Contractor 3 to good house. Charles E. Cook Repertoire co. opened 10 for a week to fair house.——ITEM: Harry Knight, of Charles E. Cook co., had a severe pulmonary hemorrhage night of 13, but although weak next day continues his part.

TENNESSEE.

NASHVILLE.—THE VENDOME (T. J. Boyle, house and manager): The Katie Rooney Specialty co. 24 drew very light houses, but deserved better. The Gran Opera co. were forced to postpone their coming until 17, when they open for an indefinite run.——NEW MASONIC THEATRE (W. A. Sheetz, business-manager): Punch Robertson and his clever co. at popular prices in repertoire played week of 3 to light houses.——ITEMS: Alfred A. Parland, the banjoist, assisted by J. A. Le Barge and a mandolin club of fifty, drew a fair house at Watkins Hall 11.—The Tennessee Centennial starts out a big success, having been visited by more than 62,000 people the first seven days. The concerts by the Bellstedt and Bellenberg Concert Band and the fireworks are great attractions.

COLUMBIA.—GRAND OPERA HOUSE (James Y. Helm, manager): Belle Boyd in The Rebel Spy pleased light business April 27.

TEXAS.

MARSHALL.—OPERA HOUSE (Johnson Brothers, manager): The season here closed 3 by a grand benefit to Manager Johnson by Home Talent Minstrels; performance good; audience large.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): House dark, season having closed.

EL PASO.—MYAR'S OPERA HOUSE (H. Godwin Mitchell, manager): Coming: 81 Perkins 25, 26

SMITHVILLE.—MANEY OPERA HOUSE (D. E. Colp, manager): Boyd Brothers, Hypnotists, April 29-1 to good houses; entertainment first-class. Alamo String Quartette 13.——ITEM: D. E. Colp has leased the Opera House at Bastrop, and will manage it the coming season.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Mr. and Mrs. Russ Whytal and their well selected co. presented For Fair Virginia 6 to a fair and well pleased house. Excelsior, Jr., 7, 8 and matinee 8 to business good first night, fair second; Sadie Martinot, Johnny Page, and Joe Cawthorn were most popular, Page being especially clever.——GRAND OPERA HOUSE (J. B. Rogers, manager): Stock co. week of 2 in Lights of London to big business; this was the last week of the co., and at the matinee flowers were showered in great profusion. Walter Edwards and Victory Bateman being especially favored.——ITEMS: The co. has given some very fine performances, and their friends are loth to see them break up; Walter Edwards and Hugh Ford go to Elitch's Gardens at Denver, and Jessie Izett goes home to Denver for a rest; she has made great progress since her first appearance here. Victory Bateman goes to New York, Miss Rankin returns to her home in San Francisco, Howard Kyle goes to New York, and Blakemore will remain for work at the lake resorts.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): A Virginia Mummy by local talent to a $700 house 4. Excelsior, Jr., made one of the hits of the season 5. Georgia Cayvan in Squire Kate gave great satisfaction 8. Chase Comedy co. 10-15.

VERMONT.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, manager): Eight Bells (Byrne Brothers) gave a commonplace performance to small house 7.

BELLOWS FALLS.—OPERA HOUSE: New Eight Bells to good business, and gave a good performance. Zephra (local) 13-15.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Jim the Penman co. billed for 6 failed to appear; paper all out and a good advance sale.

VIRGINIA.

DANVILLE.—ACADEMY OF MUSIC (John B. Wood, manager): Mexican Cavalry Band 12; business good; the music was highly appreciated.

CHARLOTTESVILLE.—JEFFERSON AUDITORIUM (J. J. Leterman, manager): Mexican Cavalry Band 11 to fair house; concert excellent.

POCAHONTAS.—ACADEMY OF MUSIC (G. B. Forster, manager): Local talent 14 for benefit of Fire Department.——ITEM: G. B. Forster, manager of the Academy of Music, has completed arrangements for the erection of a $30,000 Opera House in Bluefield, W. Va., thirteen miles from this place, to be ready for next season.

PETERSBURG.—ACADEMY OF MUSIC (Pace and French, managers): House dark.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duesberry, manager): Mikado by local talent 14, 15.——GRAND OPERA HOUSE (Raymond and Stronach, managers): Parisian Vaudevilles 13-15.

WASHINGTON.

TACOMA.—THEATRE (L. A. Wing, resident manager): Dailey's Stock co. 5, 6 to fair business; good co. of comedians.——NINTH STREET THEATRE (W. J. Fife, manager): House dark.

WALLA WALLA.—NEW OPERA HOUSE (John Paine, manager): Ida Fuller Vaudeville co. April 29 to good house; fair performance. Mr. and Mrs. Russ Whytal in For Fair Virginia 3 to fair audience; the Whytals and the entire support are splendid; the best play of its kind seen here this season.

SEATTLE.—THEATRE (Cal Heilig, manager): Mr. and Mrs. Whytal in For Fair Virginia, supported by splendid co., to good business April 29, 31. Lottie Williams and Edward Hernon, supported by Dailey's Comedians, in A Nutmeg Match and A Bunch of Keys to good houses 7-12.——THIRD AVENUE THEATRE (W. M. Russell, manager): Frank Readick and an excellent co to splendid business week of 2.——ITEM: The long drawn out Third Avenue Theatre trouble has been settled by the scenery, chairs, etc., going to Cal Heilig's Portland House, and the refitting of the local house under the management of W. M. Russell.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (A. B. Jewett, manager): Nutmeg Match 13.

WEST VIRGINIA.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): House dark.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): House dark; no bookings.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Rodgers' Vaudeville Stars 3-8 to fair business.——ITEM: The co. closed here 8, and will go out from Racine about 17 to tour the State under canvas.

RACINE.—BELLE CITY OPERA HOUSE (J. B. Johnson, manager): W. S. Cole's Vaudeville co. 7-9; light business. Morgan Gibney co. 17-22. Ward and Vokes June 12.——ARENA: Stang Brothers' Circus 17-19.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): Beach and Bower's Minstrels 1, good house and excellent co. The Great Zanzic (magician) 8; very poor house; entertainment weak.

LA CROSSE.—THEATRE (J. Strasilipka, manager): The Crows to light business week ending 8. Ellen Beach Yaw 18.——ITEM: Punch Robinson has closed his season and will spend the Summer at his home in this city.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Daisy, the Missouri Girl, 6 to good business; best of satisfaction.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Beach and Bower's Minstrels 4; good house. Phantograph Vaudeville co. 6-8 to crowded houses; performance very good, especially the work of Fukino's Royal Jap troupe, who did some fine balancing.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): Marie Wellesley's Players closed two week's engagement 17.——ITEM: Manager Burlingame leased the Opera House at Chippewa Falls 4 for three years, and will hereafter manage it in conjunction with the Grand in this city.

BARABOO.—THE GRANDE (F. E. Shults, manager): Comic opera Bronzio by home talent under direction of Perry Webster; splendid performance; large and appreciative audience.

STEVENS POINT.—NEW GRAND OPERA HOUSE (J. A. Ensor, manager): House dark.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cotes, manager): Richmond Dramatic co. to poor business 3-8; co. fair.

CANADA.

MONTREAL.—ACADEMY OF MUSIC (Sparrow and Jacob, managers): Thomas W. Keene opened 10 in Louis XI. to light business. Mr. Keene gave as usual excellent performance, and was ably supported by Charles B. Hanford and a capable co. During the week Othello, Julius Cæsar, Hamlet, and Richelieu were given. The Geisha 17-22.——THEATRE ROYAL (Sparrow and Jacobs, managers): Slaves of Gold, an interesting melodrama full of thrilling situations, opened 10 to big business; co. capable and the play is appropriately staged. Brown and Wood Vaudeville co. 17-22.——THEATRE FRANÇAIS (W. E. Phillips, manager): The New South was presented to a large audience 10 by the stock co. Emmet Corrigan made another hit in the leading role. Beryl Hope and Nellie Calhoun gave excellent performances. Billy Van headed the vaudeville bill. Under Two Flags 17-22.——ITEMS: Manager J. B. Sparrow has been making strenuous efforts for some time past to have the heavy duty on theatrical paper removed. Ed Varney, who has been to Ottawa as Mr. Sparrow's representative, has just returned to the city and brings a very favorable report.

TORONTO.—OPERA HOUSE (Ambrose J. Small, manager): The production of The Tar and Tartar, by the Madison Square Opera co., was postponed until 12 owing to the non-arrival of the leading lady, Beatrice Goldie. The Pirates of Penzance 17-22.——GRAND OPERA HOUSE (A. B. Sheppard, manager): The productions of Damon and Pythias, The Colleen Bawn, and Doris under the auspices of the Knights of Pythias 7, 8 were greeted by crowded houses. The society will have a handsome balance left as a result of their venture. The Twelve Temptations 20-22.——MASSEY MUSIC HALL: (J. E. Suckling, manager): Signor Foli, assisted by William Lavin, Marie Van der Veer Greene, Beverley Robinson, and Baron Rudolph von Scarpa 12.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): Signor Foli, assisted by Van der Veer Greene, contralto, and Mr. R. Von Scarpa, pianist, gave an excellent concert 7 to large and fashionable audience. The Governor-General and Lady Aberdeen occupied a box.——GRANT'S MUSIC HALL (Grant Brothers, managers): House dark.——ITEM: A large pavilion is being erected at Victoria Park, which will be used for high classed vaudevilles and military band concerts during the Summer. It will be equipped with scenery, etc.; seating capacity about 2,000.

BELLEVILLE.—CARMEN OPERA HOUSE (A. Lesser, manager): Coming: Dockstader's Minstrels 22.——ITEM: Powers' Opera House has closed.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): Columbia Opera co. gave fairly good performance of Said Pasha 3 to good house, and Mascotte to fair house 4. Primrose and West 19. Ward and Vokes 21. Signor Foli 25.——DUNN HALL (W. Boult, manager): Johnstone-Bishop (concert) 8.

ST. CATHERINES.—GRAND OPERA HOUSE (T. Lalor, manager): True Blue Concert co. 11 to S. R. O. This closes the season.

QUEBEC.—ACADEMY OF MUSIC (Fred W. LeClair, manager): Parade on opening night 10 drew a very large audience. It is under the direction of Captain Eddy, who is assisted by local talent. Coming: Thomas W. Keene 17-19.

CHATHAM.—GRAND OPERA HOUSE (W. W. Seane, manager): The McKay Comic Opera co. week of 3 at popular prices gave good satisfaction to good business. Coming: Margaret Mather in Cymbeline 20.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): Carleton Opera co. closed a two weeks' season 8 to poor business. Thomas E. Shea opened 10 in Man-of-Warsman to S. R. O.

HAMILTON.—GRAND OPERA HOUSE (F. W. Stair, manager): The Geisha gave one of the best performances seen here this year to large audience. Miss Morton and Miss Lloyd divided the honors pretty evenly. Charles W. Swain makes a capital Chinaman, and kept the audience laughing. The co. is large and well balanced. The costumes and scenery are good and the orchestra work in capable hands. Garrick Club 15. Margaret Mather 22.

BROCKVILLE.—GRAND OPERA HOUSE (F. I. Ritchie, manager): Brockville Amateur Minstrels gave a good amateur performance to a big house 7. Wells' Benefit Concert 13. Alabama 20.

WOODSTOCK.—OPERA HOUSE (Charles A. Pyne, manager): The Geisha 11 to very fair business; co. excellent and the piece was received with enthusiastic applause. Violet Lloyd as Molly Seamore and Linda da Costa as O Mimosa San being especial favorites. Coming: Woodstock Minstrels (return) 24.——ITEM: Although Dorothy Morton's name appeared on the house programme as O Mimosa San in The Geisha performance 11 she did not appear, her part being very ably taken by Miss da Costa. The reason assigned by the management of the co. for Miss Morton's non-appearance was illness, but your correspondent is creditably informed that she left the co. for good at Hamilton, notwithstanding the reported healing up of the differences with Miss Lloyd at Buffalo as chronicled in last week's MIRROR.

BRANTFORD.—WICKLIFFE HALL: Stockwell-Quillie Benefit Concert 10 by best local talent to a packed house.——STRATFORD'S OPERA HOUSE (James Tuttle, manager): Coming: Sousa's Band 24.

BERLIN.—OPERA HOUSE (George O. Philip, manager): House dark.

ARENA.

JOPLIN, MO.—Walter L. Main's Circus 10 to over seven thousand people in the P.M., and very large crowd at night; all well pleased.

ADRIAN, MICH.—La Pearl's Circus comes 28.

ALBANY, N. Y.—The Forepaugh and Sells Brothers' Circus comes 18.

ROCHESTER, N. Y.—Forepaugh and Sells Brothers' Circus gave two performances 12, and despite bad weather the attendance was large. When the trains containing the show were entering the city several cars on the rear section were derailed, and the accident resulted in considerable damage to rolling stock and parade wagons. Fortunately no one was injured.

SPRINGFIELD, MASS.—Leon W. Washburn's Three Ring Circus comes to Hampden Park 14, Buffalo Bill's Wild West Exhibition 21, and John Robinson's Circus 27.

NORTH ADAMS, MASS.—Robinson's Circus will be here 25; the first of the season, and prospects are good for big business.

LYONS, KAN.—Walter L. Main's Circus appears 21.

LEADVILLE, COL.—Walter L. Main's Circus will be here 28.

BUTLER, PA.—Wallace's Circus comes 28.

HARRISBURG, PA.—Welsh Brothers' Tent Show made its annual visit 10-15, and had good attendance.

NEWBURG, N. Y.—Forepaugh and Sells Brothers' Circus is announced for 20.

CHARLESTON, W. VA.—The Wallace Great Shows gave two performances 6, the attendance be-

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ing over twelve thousand, and the performances among the very best in their line ever seen here.

WAVERLY, N. Y.—Bob Hunting's Circus comes 27.

TITUSVILLE, PA.—John Robinson and Franklin Brothers' Circus 12 to fair audience, afternoon and evening.

LAWRENCE, MASS.—Buffalo Bill's Wild West comes June 5.

PITTSFIELD, MASS.—Leon Washburn's Circus exhibited here 8, but with the exception of one or two acts the performance was not good. Buffalo Bill's Wild West and Forepaugh's Circus are billed.

TOPEKA, KAN.—Ringling Brothers' Circus 13.

GENEVA, N. Y.—Sawtelle's Big One-Ring Circus played its annual engagement 11 to fair audience. The performance was not up to that of former seasons. John Robinson and Franklin Brothers' Show 10.

WILLIMANTIC, CONN.—Washburn's Circus 17.

KALAMAZOO, MICH.—La Pearl's Circus had a large attendance afternoon and evening; best popular priced show ever seen here.

WINFIELD, KAN.—Walter L. Main's Circus 15.

WESTFIELD, MASS.—Leon W. Washburn's Combination Circus and Menagerie 10 afternoon and evening to good business; satisfactory exhibition.

PUNXATAWNEY, PA.—The Wallace and Co.'s Circus will be here June 8.

BATTLE CREEK, MICH.—La Pearl's Circus appeared here 10 to large audiences; well pleased.

HOLYOKE, MASS.—Buffalo Bill's Wild West comes 22.

JAMESTOWN, N. Y.—Forepaugh and Sells Brothers' Circus gave a very creditable performance 8 to fair business. The show is one of the best ever seen here.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue, dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ADA REHAN (Augustin Daly, Mgr.): New York city May 17-22. Chicago, Ill., 24-June 5.

ALCAZAR STOCK (Belasco and Jordan, mgrs.): San Francisco, Cal.—indefinite.

A RAILROAD TICKET: Minneapolis, Minn., May 17-22.

AGNES CARLTON (Alphonso Phillips, mgr.): Paducah, Ky., May 3—indefinite.

BECK, CRAVEN AND BRACKETT: Warren, Ind., May 17-22.

BOSTON COMEDY (H. Price Webber, mgr.): Sherbrooke, Can., May 24.

BUCKLER STOCK: Baltimore, Md., May 10—indefinite.

BROCAR PRINCE (F. A. Wade, mgr.): Mitchell, S. Dak., May 18, 19, Huron 20-22.

BANKSON STOCK: Manistee, Mich., May 17-22. Traverse City 24-29.

COOK COMEDY: Lawrence, Mass., May 17-22.

CUMMINGS COMEDY: Washington, D. C., May 10—indefinite.

CLARA TURNER: Readsboro, Vt., May 12-22.

CROW SISTERS: Stillwater, Minn., May 17-22.

CRESTON CLARKE: Philadelphia, Pa., May 24-29.

CHAUNCEY OLCOTT (Augustus Pitou, mgr.): Elmira, N. Y., May 20.

CONTENTED WOMAN (Hoyt and McKee, mgrs.): Providence, R. I., May 17-19, New Bedford, Mass., 20, Brockton 21, Worcester 22, Hartford, Conn., 24, Waterbury 25, New Haven 26.

DANIEL SULLY: New York city May 17-22.

DARKEST AMERICA (John W. Vogel, mgr.): Pontiac, Mich., May 18, Port Huron 20, Mt. Clemens 21, Detroit 22, 23.

DAN MCCARTHY (Jess Burns, mgr.): Buffalo, N. Y., May 17-22, Cobourg, Ont., 24, Peterboro 25, Gananoque 26, Kingston 28, Brockville 29.

DAILEY COMEDIANS (W. R. Dailey, mgr.): Portland, Ore., May 17-30.

ELROY STOCK (Edwin Elroy, mgr.): Scranton, Pa., May 17-22, Carbondale 24-29.

EMPIRE THEATRE STOCK (Charles Frohman, mgr.): New York city Dec. 28—indefinite.

E. S. WILLARD: Boston, Mass., May 17-22.

E. H. SOTHERN (Daniel Frohman, mgr.): Philadelphia, Pa., May 17-22.

ETHEL TUCKER: Lynn, Mass., May 17-22. Brockton 24-29.

EUGENIE BLAIR (Robert Downing, mgr.): Minneapolis, Minn., May 10-June 5.

FOR FAIR VIRGINIA (Mr. and Mrs. Russ Whytal: Julian Magnus, mgr.): Colorado Springs, Col., May 18, No. Platte, Neb., 20, Kearney 21, Grand Island 22, Lincoln 24, Sioux City, Ia., 25, Des Moines 26, Cedar Rapids 27, Dubuque 28, Clinton 29.

FANNY DAVENPORT: Boston, Mass., May 17-22.

FANNY RICE (George W. Purdy, mgr.): New York city May 10—indefinite.

FORRESTER COMEDY: Geneva, N. Y., May 19.

FOREPAUGH STOCK (Mrs. John A. Forepaugh, mgr.): Philadelphia, Pa.—indefinite.

FERRIS COMEDIANS (Dick Ferris, mgr.): Salem, O., May 17-22.

FLORA STANIFORD (Joe G. Glasgow, mgr.): Pittston, Pa., May 17-22, Binghamton, N. Y., 24-29.

GEORGIA CAYVAN (Charles Burnham, mgr.): Denver, Col., May 17-22, Omaha, Neb., 24-26, Kansas City, Mo., 27-29.

GRACE HEELIP: Jefferson, Ia., May 17-22.

IRVING FRENCH: Waterloo, N. Y., May 17-19, Ovid 20-22.

JUNO BARRETT (Josh Henderson, mgr.): Shell Lake, Wis., May 17-22, Cumberland 24-29.

JULIA MARLOWE AND ROBERT TABER (Theodore Bromley, mgr.): Washington, D. C., May 17-22.

JOSIE MILLS (C. H. Haystead, mgr.): Halifax, N. S., May 17-24.

KELLAR (Dudly McDow, mgr.): Boston, Mass., May 17-22.

KENNEDY PLAYERS (H. B. Hooper, mgr.): Newburg, N. Y., May 17-22. Poughkeepsie 24-29, Montreal, Can., 31-June 12.

LITTLE TRIXIE (Fred Robbins, mgr.): Lowville, N. Y., May 18, Carthage 19, Gouverneur 20, Canton 21, Ogdensburg 22.

MADISON SQUARE COMEDY: Falls City, Neb., May 17-22.

MABEL KNOWLES: Geneva, N. Y., May 21.

MCCARTHY COMEDY: Stronghurst, Ill., May 17-22.

MASTER AND MAN: Worcester, Mass., May 17-22.

MYSTERIOUS MR. BUGLE: New York city May 3—indefinite.

MR. BARNES OF NEW YORK: Port Jervis, N. Y., May 17-22, Buffalo 24-29.

MARGARET MATHER: Hamilton, Can., May 21.

MAN FROM MEXICO (Smyth and Rice, mgrs.): New York city April 19—indefinite.

MIDNIGHT BELL: Chicago, Ill., May 10-22.

NAT C. GOODWIN: San Francisco, Cal.: May 12—indefinite.

NEVER AGAIN (Charles Frohman, mgr.): New York city March 8—indefinite.

PUDD'NHEAD WILSON: Philadelphia, Pa., May 17-22.

PRESCOTT AND TORREY (Frank P. Prescott, mgr.): Sioux City, Ia., May 17-19, Wayne, Neb., 20-22.

PUNCH ROBERTSON: Nashville, Tenn., May 3-29.

PETE BAKER (Sam McCutcheon, mgr.): Trenton, N. J., May 17-22, Troy, N. Y., 24-29.

PULSE OF NEW YORK: Des Moines, Ia., May 21-22.

SUMMERS COMEDY (Harry F. Curtis, mgr.): Fulton, N. Y., May 17-22. Watertown 24-29.

SHORE ACRES (James A. Herne; William B. Gross, mgr.): Chicago, Ill., May 3-22.

STRANGER IN NEW YORK (Hoyt and McKee, mgrs.): Leominster, Mass., May 18, Lawrence 19, Haverhill 20, Portland, Me., 21-22.

SAM T. SHAW: Nevada, Cal., May 17-23.

SHENANDOAH: Providence, R. I., May 17-22.

SLAVES OF GOLD: Montreal, Can., May 17-22.

SHANNON REPERTOIRE (Harry Shannon, mgr.): Corinth, N. Y., May 17-22.

THOMAS W. KEENE (Charles B. Hanford, mgr.): Quebec Can., May 17-19, Ottawa 20-22, Kingston 25, Ogdensburg, N. Y., 26, St. Albans 27, Plattsburg 28, Glens Falls 29.

THE OLD HOMESTEAD (E. A. McFarland, mgr.): New Bedford May 18, Fall River 19, Providence, R. I., 20-22, Pawtucket, Mass., 24, Attleboro 25, Westerly, R. I., 26, Newport 27, Norwich, Conn., 28, New London 29.

THE DAZZLER (John F. Cosgrove, mgr.): Fall River, Mass., May 20-22.

THE SPOONERS (Edna May and Cecil Spooner; R. S. Spooner, mgr.): Sandusky, O., May 17-22, Crawfordsville, Ind., 24-29, Bloomington, Ill., 31-June 5.

THOMAS Q. SEABROOKE: Chicago, Ill., April 19—indefinite.

TWO LITTLE VAGRANTS (Chas. Frohman, mgr.): Chicago, Ill., May 10—indefinite.

ULLIE AKERSTROM (Geo. Bernard, mgr.): Elmira, N. Y., May 17-22.

VAN DYKE AND EATON: Quincy, Ill., May 17-22, Davenport, Ia., 24-29, Cedar Rapids 31-June 5.

WARNER COMEDY (Ben R. Warner, mgr.): Mankato, Minn., May 17-22.

WAITE COMEDY (Western: D. H. Woods, bus. mgr.): Troy, N. Y., May 10-22.

WHITTIER COMEDIANS (R. A. Crelius, mgr.): Putnam, Conn., May 24-29, Laconia, N. H., June 1-5, Johnsburg, Vt., 7, Berlin, N. H., 8-5.

W. H. HARTMAN: Albion, Mich., May 19, Marshall 20.

OPERA AND EXTRAVAGANZA.

ASKIN OPERA: Kansas City, Mo., May 3—indefinite.

BOSTONIANS COMIC OPERA (H. C. Barnabee and W. H. MacDonald, props., Frank L. Perley, mgr.): New York city March 16—indefinite.

CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Philadelphia, Pa.—indefinite.

CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Washington, D. C., April 19—indefinite.

CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Baltimore, Md., April 26—indefinite.

CALIFORNIA OPERA (Charles L. Young, mgr.): Seattle, Wash., May 16-22, Portland, Ore., 23-June 5.

CARLETON OPERA: Hartford, Conn., May 17-22.

DAMROSCH SYMPHONY CONCERT: Philadelphia, Pa., May 29—indefinite.

DE WOLF HOPPER (R. D. Stevens, mgr.): Stockton, Cal., May 19, Fresno 20, Los Angeles 21, 22, Oakland 24, 25, Ogden, U., 27, Salt Lake 28, 29, Denver, Col., 31-June 5.

EXCELSIOR, JR.: San Francisco, Cal., May 10-29, Los Angeles June 1-5.

FRANK DANIELS (La Shelle and Clark, mgrs.): New York city April 19—indefinite.

FRENCH OPERA: San Francisco, Cal., March 15—indefinite.

GILBERT OPERA: St. Louis, Mo., May 10—indefinite.

GIRL FROM PARIS (E. E. Rice, mgr.): New York city—indefinite.

GRAU COMIC OPERA: Nashville, Tenn., May 3—indefinite.

HENDERSON OPERA (David Henderson, mgr.): Chicago, Ill., Dec. 21—indefinite.

LILLIPUTIANS: St. Joseph, Mo., May 18, 19, Kansas City 20-22.

LYRIC OPERA: Baltimore, Md., April 26—indefinite.

MACKAYE OPERA: Saginaw, Mich., May 17-22.

METROPOLITAN OPERA: Cincinnati, O., April 12—indefinite.

PHINNEY UNITED STATES BAND: New Orleans, La., May 2-July 3.

SHAMUS O'BRIEN: San Francisco, Cal., May 3—indefinite.

SPANISH JUVENILE OPERA: New Orleans, La., April 26—indefinite.

SOUSA'S BAND: Harrisburg, Pa., May 18, Altoona 19, Pittsburg 20, Buffalo, N. Y., 22, Rochester 23, London, Ont., 24, Toronto, Can., 25, Belleville 26, Watertown, N. Y., 27, Ottawa, Can., 28, Montreal 29.

THE GEISHA: Montreal, Can., May 17-22.

WAITE COMIC OPERA: Albany, N. Y., May 24-29, Montreal, Can., June 1—indefinite.

WILBUR OPERA (Maud Daniel, mgr.): Rochester, N. Y., May 3—indefinite.

WEDDING DAY: New York city April 8-May 22.

WILBUR-KERWIN OPERA: Detroit, Mich., April 12—indefinite.

VAUDEVILLE.

BLACK CROOK BURLESQUE (Joseph Jermon, mgr.): Newark, N. J., May 17-22, Brooklyn, N. Y., 24-29.

BOHEMIAN BURLESQUERS (Louis Robie, mgr.): New York city May 10-22.

BLACK PATTI TROUBADOURS (Voelckel and Nolan, mgrs.): New York city May 17-22.

BIG SENSATION (Flynn and Sheridan, mgrs.): Brooklyn, N. Y., May 17-22.

CITY GIRLS BURLESQUE: Philadelphia, Pa., May 17-22.

CLARA MORRIS VAUDEVILLE STARS: Baltimore, Md., May 17-22, Pittsburg, Pa., 24-29, Washington, D. C., 31-June 5.

GUS HILL'S NOVELTIES (Gus Hill, prop. and mgr.): Cleveland, O., May 17-22, Buffalo, N. Y., 24-29, Toronto, Ont., 31-June 5.

JOHN L. SULLIVAN EXTRAVAGANZA (Frank V. Dunne, mgr.): Boston, Mass., May 17-22.

JOHN W. ISHAM'S OCTOROONS: Jersey City, N. J., May 17-22.

LITTLE EGYPT BURLESQUE: Louisville, Ky., May 17-22.

LADIES' CLUB (Leonie's): New York City, May 10-22.

LONDON BELLES (Rose Sydell's): Fall River, Mass., May 17-19.

MONTE CARLO BURLESQUE: Harlem, N. Y., May 17-22.

NEW YORK STARS (Gus Hill, prop.; F. D. Bryan, mgr.): New York City May 17-22, Harlem 24-29, Philadelphia, Pa., 31-June 5.

ORPHEUS STAR BURLESQUE: Philadelphia, May 17-22.

TONY PASTOR: Chicago, Ill., May 10-29.

VANITY FAIR (Gus Hill, prop.; Fred. J. Huber, mgr.): Jersey City, N. J., May 17-22, Brooklyn, E. D., 24-29, New York City 31-June 5.

WILLIAMS' OWN (Sam A. Scribner, mgr.): St. Louis, Mo., May 17-22, Chicago, Ill., 24-29, Detroit, Mich., 31-June 5.

ZERO (Oppenheimer's): Washington, D. C., May 17-22.

RENTZ-SANTLEY (Abe Leavitt, mgr.): Providence, R. I., May 17-22.

ROOF GARDEN BURLESQUE: New York City, May 17-22.

WEBER OLYMPIA: New York City, May 10-22.

MINSTRELS.

PRIMROSE AND WEST: Victoria, B. C., May 18, Vancouver 19, Seattle, Wash., 20, Spokane 21, 22, Great Falls, Mont., 24.

MAHARA: Marshalltown, Ia., May 18, Waterloo 19, Charles City 20, Independence 21, Dubuque 22.

CIRCUSES.

BARNUM AND BAILEY: Macon, Ga., May 18, Columbus 19, Montgomery, Ala., 20, Selma 21, Birmingham 22, Memphis, Tenn., 24, Paducah, Ky., 25, Hopkinsville 26, Nashville 27, Clarksville 28, Louisville 29.

BUFFALO BILL: Hartford, Conn., May 20.

FOREPAUGH-SELLS BROTHERS: Albany, N. Y., May 18, Kingston 19, Newburg 20, Middletown 21, Paterson, N. J., 22.

LA PEARL: Saginaw, Mich., May 19.

SAUTELLE: Canajoharie, N. Y., May 18, Fonda 19.

STANG BROS: New Castle, Wis., May 18, Mayville 19, Hartford 20.

WASHBURN: Boise City, Idaho, May 18, Caldwell 19, Baker City 20, La Grand 21, Walla Walla, Wash., 22.

WALLACE BROTHERS: Akron, O., May 18, Greensburg, Pa., 19, Meadville 20, Corry 21, Erie 22, Allegheny City 24, 25.

WELSH BROTHERS: Reading, Pa., May 17-22.

MISCELLANEOUS.

CANADIAN JUBILEE SINGERS: Bangor, Me., May 18, 19, Brewer 20, Belfast 21, Camden 22, 23.

COYLE MUSEUM: Tama City, Ia., Nov. 16—indefinite.

MASON FAMILY: Webb's Mills, Me., May 18, So. Casco 19, Naples 20, Kezar Falls 21, E. Hiram 22.

POWELL (Magician): Philadelphia, Pa., April 26—indefinite.

SANTANELLI (Sam Myers, mgr.): Bridgeton, N. J., May 17-22.

THE SAGES (A. B. McDole, mgr.): Haverhill, Mass., May 17-22, Portland, Me., 24-29, Lewiston 31-June 5.

THE LEES: Parkersburg, W. Va., May 17-22, Zanesville, O., 24-29, Lima 31-June 5.

THE FLINTS (Hypnotists; H. L. Flint, mgr.): York, Pa., May 17-22, Norristown 25-29, Annapolis, Md., 31-June 5.

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THE FOREIGN STAGE.

GAWAIN'S GOSSIP.

The Hue and Cry, and At the Dead of Night —Another Globe Failure—Notes.

(Special Correspondence of The Mirror.)

LONDON, May 8.

When once your melodramatist arranges to make his leading virtuous hero a detective there need be no limit to that hero's deeds of "derring do." However often and in whatever

KATE JAMES.

manner the chief villainous character may, aided by all sorts and conditions of confederates, strive to baulk such a valiant hero, the would-be taciturn are eventually tracked down by that heroic detective, who is, of course, aided by an even more unerring criminal investigator (as Scotland Yard now calls them) by the name of Nemesis. The always safe melodramatic plan above indicated is the one which has been adopted by Shirley and Landeck in the latest (and fourth) extensive melodrama which they have provided for that extensive playhouse, the Pavilion, in the Mile End Road. This new play, which is called The Hue and Cry, is crammed with exciting situations; so much so, indeed, as to furnish forth at least half a dozen of the melodramas that were wont to satisfy even the old Coburg and Sadler's Wells audiences, where R. F. Saville and George Almar were respectively the Terriss and Willard of their time. The new Pavilion hero, most effectively impersonated by this theatre's young Jeune Premier, Ashley Page, is really Lecocq, Hawkshaw, and Sherlock Holmes rolled into one. Naturally, this hero is in peril oft, ere he is allowed to finally settle down in peace with the long suffering lady whom he believed when he married her to be the widow of the aforesaid chief villain —head of a gang of the most desperate desperadoes. One of the perils in which the doughty detective is placed is to be secured on an improvised gallows, his remaining span of life being measured by a lighted torch, which, when it burns a certain rope-strand, will work the fatal drop! Needless to say that from this, as well as from all other dastardly machinations, the detective-hero escapes, thereby proving, as he finally bobs up from a box which the said gang fondly deemed to contain the bullion for which they crave, that he bears a much more charmed life than did the deluded Macbeth, Thane of Glamis.

At first I began to wonder in what manner the attractive title of another melodrama, Harold Whyte's new five act specimen, At the Dead of Night, produced at the Novelty a few nights ago, was to have its selection justified. But it gave more reason for its existence than do most play titles; for by the end of Act I. a man was murdered by the gambling heavy villain in Park Lane, W., at the Dead of Night. In Act II., just before the dead of the next night, the gambling hero, having had certain "stumers" rung in upon him by the said villain, and learning that they might implicate him in the murder, was anxious to keep them from circulation. His wife, however, had been before him, for being in the clutches of a Jew money-lender she had stolen the notes in order to discharge the debt. Next, at the dead of another night, the distracted husband visited a padding-ken in the Borough (dreadful place our Borough—a street full of courts and slums hard by London Bridge) to try and retrieve the compromising "stumers." When the night was still deader, and the lights on the Thames Embankment began to flicker and to fade, the stumer-seeking hero found that one of the notes had passed from the Jew to the villain, who had given it to his outcast victim, whom he had seduced in the name of the hero, in order that she might quit England forever. Then ensued what might be called "The Fight for the Flimsy." In the first place the husband-hero implored the outcast-victim to give him that note. She, misunderstanding his reasons, refused, whereupon he grappled with her and she fell into the adjacent Thames! "Aha!" cried the hero. "She is drowning! And with the note! I will save them both!" Divesting himself of his outer clothing, as the reporters say, he dived into the swirling flood and bore both the victim and the note toward the steps. Here, however, they were confronted by the villain, who, seizing the note, hurled the hero and the outcast back into the black waters! With a superhuman effort the hero came up again and wrested the compromising stumer from the villain, who was left cursing under the melancholy shades of Big Ben!

All over? O, dear, no! Many more adventures, still in the Dead of Night, were yet in store for this note and its fellows, which ingeniously cropped up one by one, but this eternal blazon must not be to ears of flesh and blood! The play is ingenious and interesting in its rough way, and would probably show to better advantage in a theatre where more expense could be spared for scenic display. Anyhow, it is all right for our No. 2 towns, probably, and certainly for your towns on the road.

Since last mailing you, Penley has re-opened the Globe with a new farcical comedy, so-called, written by A. J. Flaxman, a solicitor, who dabbles in dramatization, and Willie Young, a recently deceased clever librettist, and at one time the smart representative of such parts as François in Edwin Booth's London performances of Richelieu. Many of us hoped that this new piece, Mr. Sympkyn, might achieve financial success, if only for the sake of poor Young's widow. But alas! the piece proved all but useless, containing for the most part more conventionality than comicality. Already it has received notice to quit, thus making the second big failure Penley has put up since withdrawing that phenomenal success Charley's Aunt. As in the case of the previous Globe failure, The McHaggis, which didn't deserve to fail, Penley resolutely avoided playing the name part which was written for him. In Mr. Sympkyn this part was represented with considerable native drollery by George Shelton, a sound and valuable comedian, long with Toole and still one of that veteran actor's firmest friends and advisers.

The revival of the Gilbertian-Sullivanian strong and picturesque The Yeomen of the Guard at the Savoy on Wednesday was warmly welcomed; and the piece seems in for another good run. Only two of the original cast are in the revival—namely, the recently returned Richard Temple and Rosina Brandram. Madame Ilka Palmay is now the Elsie Maynard, which was originally played by Geraldine Ulmar; Charles Kenningham takes Courtice Pounds' place as Colonel Fairfax, and that excellent low comedian Walter Passmore succeeds George Grossmith, Sr., as the semi-pathetic jester, Jack Point. G. G., droll as he is in some things, was never the comedian enough in this part. Passmore plays it splendidly, as, indeed, he does most things.

The photo this week is of Kate James, one of the brightest and best of London's variety stars. She indulges in acting, singing, and dancing, and at each is equally skillful. Miss James has been on the stage since childhood, both in the theatres and halls, but her first mark at the West End was made at the Gaiety, where, at the shortest possible notice, she took up the name-part in Cinder-Ellen when it was found that Nellie Farren was too ill to play. The bonny Kate achieved so huge a success in thus daringly following so great and universal a favorite, that she was speedily overwhelmed with offers. She soon afterward accepted an engagement for sundry terms of years from the syndicate running the Tivoli, Oxford, and London Pavilion, where she has won many triumphs. Miss James has also rendered excellent service in such widely dissimilar classes of play as Drury Lane melodrama and Savoy opera. She is once again disporting merrily on the variety boards, and may anon be expected in New York.

I was glad yesterday to meet your smart and just to hand friend Charles Klein, brother of our Herman Klein, the celebrated London musical critic. Charles dug me out at the *Referee* office, where he will always be heartily welcome. He has several promising plans up his sleeve, among them being a chance of placing his and Sousa's new opera, The Bride Elect. Also he has views regarding a London production of his and friend Fiske's powerful play, The District Attorney, to be renamed and somewhat revised for the English market. But of all these in-Klein-ings more anon.

John Hare's company arrived safely yesterday per the *Britannic*. Hare and family are expected to reach to-day by the *Umbria*. He will reappear at the Court next Saturday in Pinero's comedy The Hobby Horse.

That persistent Stanley Jones, as he calls himself, has broken out again in an attack upon actors and the acting profession in the current number of that eccentric little magazine *To-Morrow*; so-called, perhaps, because it mostly treats of matters of yesterday. As I have said before, I seldom agree with this "Stanley Jones," for he appears to me to be not only dogmatical, but needlessly bitter against all "pro's." One thing, however, is certain, he writes with such a trenchant pen that he is always well worth reading. That's why I call your attention to his new article.

This month's *Theatre* contains several features interesting to playgoers on both sides of the Atlantic. Among these is a sniffy article called "Acting the Basis of the Arts," and an essay written by that experienced critic and playgoer, W. Davenport Adams, as to what kind of punishment should be meted out to that careless class of so-called "society" folk who make it a rule to come late to the play; especially on first-nights. I'm not quite clear myself as to the exact method of punishment to be adopted, but I am inclined to think with the Mikado, that it should for choice be "something lingering, with boiling oil in it."

We have plenty of work cut out for to-night. At 8.10 Charles Hawtrey revives the old-time farce A Phenomenon in a Smock Frock at the Comedy; at 8.15 Wilson Barrett produces his revised Virginius at the Lyric, at 8.45 Irving starts the first of four Saturday night shows of The Bells, and at 10.30 Beerbohm Tree will, at Her Majesty's, follow The Seats of the Mighty with the new wordless ghost play, Chand D'Habita. On Monday afternoon we are in for more Ibsen, namely, The Doll's House, at the Globe. A course of Wild Duck will follow. O horror! O histrionic indigestion!

Of Ibsen, whom his idolaters persist in calling the Norwegian Shakespeare, we have had quite enough this week: for the latest Ibscene worshippers, calling themselves The New Century Theatre Company, have essayed to regale us with the "Master's" latest so-called play. It is called John Gabriel Borkman, after its leading character, an ex-fraudulent financier who, having "done time" for his frauds, has for eight years shut himself up in what he calls the "gallery," which is, in fact, the topmost story of the Borkman menage. This menage is, like most of Ibsen's households, run on very peculiar lines. Borkman and Mrs. B., who live downstairs, are not in the habit of speaking to each other—perhaps because they are not in the habit of passing by each other. J. G. B., however, is from time to time looked up by his wife's twin sister, whom he ought to have married, but didn't. This twin sister, now some fifty years of age, endeavors ever and anon to bring J. G. B. back to something like the old "romance." Borkman, however, who is permeated with a sublime egotism, does not catch on to this idea, for, as he says, "You must remember that I am a man. As a woman, you were the dearest thing in the world to me. But if the worst comes to the worst one woman can always take the place of another." To sum up this unpleasant, but characteristic, story, the single twin sister tries to get the Borkmans' son away to be her son. The mother, on the other hand, endeavors to gain this erratic son's affection back to herself; instead of which he opts to "live his life" with a notorious divorcee, who generally seems to be on adultery bent. She is, however, not utterly selfish even in this regard, for when she takes the boy Borkman away to "live his life" with her she is careful to take with her a pretty young girl in her teens, for, as she considerately points out, "When he is done with me, and I with him, then it will be well for both of us that he, poor fellow, should have some one to fall back on!" Faugh! In the words of the good old English Shakespeare, "Give me an ounce of civet, good apothecary, to sweeten my (or rather Ibsen's) imagination."

GAWAIN.

THE DRAMA IN PARIS.

The Production of La Samaritan—Failure of La Montagne Enchantee—Other Events.

(Special Correspondence of The Mirror.)

PARIS, May 8.

A recent notable production at the Renaissance is Edmond Rostand's La Samaritan, described as a gospel in three tableaux. There is a strong feeling, even in Paris, against the putting of Biblical characters upon the stage, but the reverent handling of the story of Christ and the Woman of Samaria and the impressive acting of Sarah Bernhardt as Photine, the courtesan, and M. Bremont as the Saviour overcame this feeling in considerable measure. La Samaritan achieved a distinct success.

In the first tableau we saw Jacob's Well, with the yellow walls of the little city of Sychar in the distance. The episode here is the refusal on the part of the courtesan Photine to give Christ a drink of water from her pitcher because he is a Jew. She becomes transformed, however, through his gentle and sympathetic words, and in the second tableau, which shows the entry of the town, with the houses glistening in the sun, she is working earnestly to reclaim others from a life of sin. Her words cause the courtesans to weep and pray. In the third beautiful tableau the Apostles are grouped, with Christ at a little distance. The performance ends with the recital of the Lord's Prayer by Photine.

Sarah Bernhardt was very impressive as Photine, and Bremont acted with much dignity. The stage pictures were full of life and color, and the groups were arranged admirably. The production was received with enthusiasm.

Les Locataires de M. Blondeau, which was originally performed at the Palais Royal eighteen years ago, was revived recently at the Théatre Déjazet. The story, which is developed in a rapid and jolly way, is that of a retired merchant, Blondeau, who, as a real estate speculation, buys a flat house of five stories. The new landlord has many troubles with the strange occupants of the house, and from these the fun of the piece is derived.

Much was expected of La Montagne Enchantée, a play in five acts by Morean and Carre, which has been produced at the Porte-St.-Martin, but the expectant ones were disappointed. It is true that the staging was beautiful, but instead of the looked-for novelty and ingenuity we found a pretentious piece that dragged woefully. The story is of the Arabian Nights order and tells of a young Sultana of the Empire of Roses who, because her mother died of a broken heart, has a horror of love and has forbidden it in her kingdom. Many gallant knights sue for her hand, but she sends each in turn off to an enchanted mountain where he is turned into a pillar of stone. At last she falls in love with the young courier of one of the gallants she has betrayed, who has come to slay her and who meets her accidentally as she is roaming about the city incognito. The love is mutual and the dagger falls from his hand when at the palace next day he discovers that his sweetheart is none other than the Sultana. He has betrayed himself as her lover and public opinion demands that he be sent to the magic mountain, as were the others. His fate is the same. This is too much for the Sultana. She herself goes to the mountain, and after encountering many dangers finds an enchanted spring. She strikes with a dagger a rock that confines its waters. The spring begins to flow and all of the lovers are released from their thraldom in stone. Love is restored to the kingdom, and rules it afterwards. Even the brilliant acting of Jane Hading did not save this allegory from the pitfall of tediousness.

The warm weather is causing even the regular theatregoers to fight a little shy of the theatres, and particularly of those at which plays containing a serious element are being presented. The result is that the latter have almost entirely been superseded by pieces of a very light and frothy nature. A representative attraction of this kind is Le Jour et La Nuit, which was revived at the Athenée Comique, following the run of Madame Potiphar. The story, that of a governor in Portugal who has too many wives, is conventional, but amusing, and the music, by Lecocq, has lost none of its attractiveness in the fifteen years which have intervened since the operetta's last production.

The familiar Niobe has suffered somewhat in its adaptation by Maurice Ordonneau for the French stage. It was filled with Parisian jokes and slang, and its denouement was radically different from that of Edward Paulton's Niobe when the French version was first produced at the Bouffes-Parisiens a few weeks ago. Extensive changes have recently been made, however; it is now more like the original than before, and has done fairly well.

A peculiar interest was attached to Mme. Nordica's appearance as Elsa in Lohengrin at the opera on April 29. It was upon the same stage in 1884 that, in the role of Marguerite in Faust, she began her operatic career. Her reception, however, was not a particularly enthusiastic one, the general opinion being that while her voice has retained its sweetness it has lost much of its power.

L. A. H.

AUSTRALIAN TOPICS.

(Special Correspondence of The Mirror.)

SYDNEY, NEW SOUTH WALES, April 12.

The past month has been singularly devoid of anything in the shape of news items for the dramatic scribe, hence the brevity of this, my monthly chronicle.

Matsa has been reigning supreme at Her Majesty's Theatre, and business has been of a most healthy nature. Florence Young, who, as principal boy, bears the brunt of the show, will leave Australia shortly for London with her husband, R. C. Rivington, a young Englishman of family and fortune. On Saturday next The Prisoner of Zenda, fresh from Melbourne triumphs, will open a season at the above theatre. Julius Knight, Ada Ferrars, and Elliott Page are the particular stars of the cast. J. C. Williamson came over here on Tuesday last to see that everything was prepared for a successful launching of the play.

At the Criterion Frank Thornton and his compact little company have been doing well with The Bookmaker and a revival of Sweet Lavender. The last named play was last seen here during Edward Terry's season. Herbert Terry, a son of his, is appearing in the present production. Cabled news is just to hand of the death in London of Mrs. Edward Terry.

Harry Rickards, now on his way to London, has closed his Palace Theatre until the arrival of the burlesque artists he intends to engage in London.

C. B. Westmacott's season of melodrama at the Theatre Royal was not a huge financial success. The actor-manager was benefited by the members of the profession now in Sydney.

The Tivoli Variety Hall continues to boom. Alice Leamar still being a great favorite with its patrons.

Melville Stoltz, a Boston manager, has taken a lease of the Theatre Royal from May 18 for a vaudeville and variety season. His company are due from America in the *Mariposa*, and includes the Five Flying Jordans, Virginia Aragon, wire walker; Marlo and Marlo, horizontal bar athletes; John Burke, comedian; Max Forrest, and many others.

Mrs. James Brown Potter and Kyrle Bellew have had a wonderfully successful season in New Zealand, and are now playing a short return season in Melbourne with Adelaide to follow. London is their ultimate destination.

The Sign of the Cross is due in Sydney next month.

Mrs. Molineaux, an actress well known in these colonies and a native of New Zealand, has been successfully appearing in C. J. Abud's Under the Red Robe company as Rénée. Lawrence Irving was in the same company.

Bland Holt is staging A Woman's Revenge in Melbourne.

Harry Paulton and Alma Stanley have been engaged by J. C. Williamson for an Australian tour. A Night Out will be their opening piece in Melbourne.

Francis Alder, a granddaughter of Madame Simonsen, is to take Flora Graupner's part in Matsa during the Adelaide season.

One of the biggest hits during the present Matsa season has been made by little Gulliver, the pocket comedian. His drolliness is quite refreshing.

R. G. Knowles returned to America by Saturday's Canadian mail boat. Will R. Barnes, the Melbourne press man and designer of costumes-in-chief to Williamson and Musgrove, accompanies him.

Chirgwin, the white-eyed Kaffir, will return to London shortly. Pierrie Esdaile (Mrs. George Peck), a melodious Australian singer, will go on the same steamer, having been engaged for the London Syndicate Halls.

The Palace Theatre is to be reopened by the Ovide Musin Concert company on Saturday next.

Henry Bracy's operatic season at the Lyceum was a financial frost. He is to commence a season at Melbourne—Bijou Theatre—with The Beggar Student.

Mr. and Mrs. George Leitch are leaving for the States in to-day's steamer.

H. J. Carvill, who plays The Earl of Ramsdyll, traveled through America as juvenile lead in the Kendalls' company.

There is a report that Sylvia Grey and her husband, Mr Fenwick, are coming to Australia.

Florence Young's farewell matinee benefit on Saturday was a huge success. She will leave for London in a fortnight.

The Matsa company left for Adelaide at midnight Saturday. Juliet Wray, of this company, has retired from the boards owing to her approaching marriage with an Auckland (N. Z.) doctor.

The Lyceum Theatre is to be reopened on Saturday by William Cosgrove with an Australian play entitled Squatocracy.

Wallace Brownlow, lately the baritone of the now disbanded opera company, is about to be married in West Australia, where he appears to be doing well.

Myra Kemble has so far recoved from her recent severe illness as to enable her to accept an engagement from Cosgrove for his Lyceum season. This popular woman will be welcomed back by Sydney playgoers.

Robert Brough and his comedy company are enjoying a very successful farewell tour of the Colonies. It is rumored that George Titheradge will form a new comedy company.

Cecil Ward is now appearing with Potter and Bellew in Melbourne.

E. NEWTON DALY.

MELBOURNE, April 12.

Two Little Vagabonds has been successfully produced at the Princess, and has been drawing good houses every evening. The season of the English company will conclude this week, when The Prisoner of Zenda will be produced. The theatre will then be closed for a week, after which Mrs. Potter and Mr. Bellew will reappear for a farewell season.

The Bijou Theatre will be reopened shortly for a season of comic opera. Henry Bracy is the director. The Beggar Student will be the first production.

Harry Rickards' company is still doing good business at the Opera House. Among the artists are Mr. Lawton, the American whistler; Mr. Bellman, and Lottie Moore, Mr. Chirgwin, Will Whitburn, Mr. Fanning, and Miss Devoe, and a dozen others, who do clever turns.

A Woman's Revenge is being played by Bland Holt at the Theatre Royal and is drawing crowded houses. Mr. Baker, Mr. Cosgrove, Mr. Inman, Miss Rose, and Miss Watson are still the leading members of the company.

William Barnes, the designer of the Princess Theatre, left Melbourne last week for America. He goes with R. G. Knowles.

W. Coleman has been engaged to play the part of Mrs. McLonely in Matsa during the Adelaide season.

Florence Esdaile will conclude her engagement with H. Rickards on June 4 and leave for England, where she has a good engagement.

Millie Young will play the part of Prince Simbal when the Matsa goes to Adelaide.

Pollie Emery, of the Potter-Bellew company, intends to leave us soon. She will go to America.

The clever Ivanoff Brothers, who appeared at the Opera House some months ago, are playing at the London Palace with great success.

George Musgrove has secured the Australian rights to Heartsease.

Florence Young, of the Matsa company, is to be tendered a complimentary farewell matinee at Sydney prior to her departure for England.

Curtice Pounds, the tenor who was such a success in Melbourne, is appearing at the London Palace.

Cecil Hope, who was here with the last Gaiety company, has left London for South Africa.

Brough's famous company bade good by to Melbourne at the Bijou on Saturday last. They played Dandy Dick on the occasion.

JAMES M. ROBISON.

Notes.

John Wallace, at one time with the Soldene company, has joined Harry Rickards as stage-manager at the Sydney Palace, the specialties of which are to be burlesque, ballet, and pantomime.

Australian playgoers are anxiously awaiting the arrival of Frohman's company, which will open at Sydney.

Manager Musgrove is in London endeavoring to form a new comic opera company for the Colonies.

Madame Soldene is returning to London by way of 'Frisco. She declared that Sydney is a more enjoyable city than the British metropolis.

Spong, the scenic artist, has left on a trip to Egypt and Southern Europe, after which he will rejoin his wife and daughter (Hilda Spong) in London.

Australia is to have The Gay Parisienne, Williamson and Musgrove having secured the Colonial rights.

Bland Holt, the Napoleon of Australian managers, is writing an Australian drama.

George Lauri and Marietta Nash have joined Harry Rickards and will appear at the Sydney Palace in September.

The Prisoner of Zenda has not crowded the Melbourne Princess's.

Frank Thornton has found The Strange Adventures of Mrs. Brown and The Bookmaker financial successes in Melbourne and Sydney.

George Rignold is about to tour New Zealand.

The Brough Comedy company is to be disbanded in June, after playing in Sydney, Brisbane, Adelaide, and New Zealand. Their subsequent intentions are unknown.

Shall We Forgive Her had a season of six nights in Sydney.

The Vaidis Sisters are giving farewell performances at the Sydney Tivoli.

Frank Lawton has become very popular at the Sydney Palace, where he is introducing plenty of new business. Charles Pope and Irving Sayles are at the same place, also Albert Bellman and Lottie Moore.

King Headley's lease of the Perth (Western Australia) Cremorne has abruptly terminated.

Harry Rickards has gone to London in search of novelties for his three theatres, and will return by way of the States. He wants first-class variety talent for the Sydney Tivoli and Melbourne Opera House, and up-to-date burlesque and ballet for the Sydney Palace.

E. B. Montague is about to open a feathered hippodrome, with Australian birds, in Melbourne. He says he is on the lookout for colonial novelties for the 'Frisco Orpheum.

Carl Hertz is doing big business in New Zealand.

Wilton and Stack's performances on the horizontal bar at Melbourne Opera House are attracting immense audiences.

Marie Lloyd is coming to Australia.

JOHN PLUMMER.

MRS. MAEDER'S REMINISCENCES.

The Old American Actress Writes of Famous Stage-Folk of Bygone Days.

An autobiography of Clara Fisher Maeder, the oldest and one of the most celebrated of American actresses now living, has recently been issued by the Dunlap Society. The editing has been done by Douglas Taylor, President of the society, who has reviewed Mrs. Maeder's career and the years of the American drama during which it was at its height in an interesting introduction, and has presented the reminiscences, supplemented by old play bills and portraits, in a manner which makes the book an entertaining as well as an instructive one to those who are interested in the past of the American stage and the great names identified with it. Readers of THE MIRROR may remember that a few months ago an autobiographical sketch of Mrs. Maeder was published in a MIRROR interview.

In the introduction the editor describes Mrs. Maeder as she now is—living in retirement in her Harlem home; keeping her heart young in her affection for her two daughters, her son and grandchildren, and living once again in memory the shining career which began in London eighty years ago, when, at the age of eight, she played Richard in the fifth act of Richard III. at the Drury Lane Theatre, and at once sprang into fame as a most remarkable child actress. She came to America in 1827. Of this event the editor says:

The theatregoer of the present day would find it difficult to realize the extraordinary interest which Clara Fisher created in the cities of the United States on her arrival, and for a period of six to eight years after; in short, until after her marriage, and the unfortunate depression and hardness of the times. She was the favorite star of every city she visited. Not only in Philadelphia and Boston, which were then theatrical centres, but West, and especially in the South, she enraptured the audiences, and was a magnet such as had never before filled the coffers of the Charleston, Savannah, New Orleans, and Baltimore managers.

Clara Fisher's most popular parts in 1827-39 at the Park, New York, as in all the leading cities of the Union, were Little Pickle, in The Spoiled Child; Clair, in The Maid of Milan; Maria, in The Actress of All Work; Helen Worrett, in Man and Wife; Gertrude, in The Loan of A Lover; Cherubino, in The Marriage of Figaro; Priscilla Tomboy, in The Romp; Victoire, in The Invincibles; Letitia Hardy, in The Belle's Stratagem; Albina Mandeville, in The Will; the Four Mowbrays, in Old and Young, and Young Norval, in Douglas.

She appeared as Susanna in The Marriage of Figaro, with Charlotte Cushman as the Countess; Violante to the elder Wallack's Don Felix in The Wonder, Desdemona to Forrest's Othello, Juliet to Charles Kean's Romeo; also with Peter Richings, as Gertrude, in The Loan of A Lover; as the Prince to Mrs. Austin's Cinderella, and Phœbe to Master Burke's Paul Pry. She not only enacted Mrs. Page, and subsequently Mrs. Ford, to James H. Hackett's Falstaff, but when that excellent comedian, like many others who preferred Æsopus to Roscius, essayed his tragic powers, Miss Fisher was the Ophelia to his Hamlet. She not only performed leading parts with Cooper, Vandenhoff, Forrest, Hamblin, and Charles Kean, but also appeared prominently in opera with the Woods, Mrs. Knight, Horn, Braham, Sinclair, Pearman, Miss George, and all the famous vocalists of her time. On the Park stage she was the original representative of nearly fifty parts, including Kate O'Brien, in Perfection; Clara Douglas, in Money; Caroline, in The Four Sisters; Duchess de Torrenueva, in Faint Heart Never Won Fair Lady; Madame Germaine, in Home, Sweet Home; Victoire, in The Invincibles; Rosetta, in The Alpine Maid; Nell Gwynne, in the play of that name, and in most of the characters originally played by Madame Vestris at the theatres in London.

For her work in these and many other roles she was hailed as an extraordinary actress, and her praises sounded in verse by many poets. In London when she was a child she was the sensation of the time. There were but three theatres in the city in 1827—the Park, the Bowery, and the Chatham. The Bowery was an experiment, having been opened the preceding year, on October 23, 1826, under the auspices of a committee of stockholders, which included Mr. Astor, Mr. Gouverneur, Mr. George W. Brown, Colonel Prosper M. Wetmore, Daniel P. Ingraham, and Charles Gilfert—the last-named gentleman being the manager. After a series of excellent performances, having, in addition to a fine stock company, the services of such stars as Forrest, Madame Celeste, Mrs. Duff, Cooper, and Malibran, whose last appearance in America was made at this house in October, 1827, the theatre was burned down in May, 1828. The Chatham Theatre, under various managements, and with a variety of smaller stellar attractions, met with only moderate success. The Lafayette Theatre, in Laurens Street, near Canal Street, probably the finest theatrical building in the country, and first opened for a brief season in 1834, was rebuilt and again opened by Major-General Charles W. Sandford late in September, 1837, but continued unfortunate, and was destroyed by fire early in 1839. There was room for but one superior dramatic establishment in the city in 1827, and the Park Theatre "filled the bill."

During Mrs. Maeder's early experiences in London she acted with many of the theatrical celebrities of the time, and writes of them entertainingly. Of Macready she says:

The rapid change from Mr. Macready's mannerism in serious elocution to his soft, quiet, and very natural conversation has been often spoken of. . . . The rehearsals were very pleasant to me during those days, mainly owing to Mr. Macready's careful kindness. I can only think of him, and of his gentleness to me, with affectionate remembrance. I am sorry I never saw him, from the front, play Macbeth or Werner, which Judge Daly is right in saying were among his best parts. I could see him only from the wings, and in the few pieces I played in with him. The amount of work he did was wonderful—always laborious and painstaking. He was certainly a great actor.

And what an actor Kean was! Earnest, impetuous, and full of fire! Macready was a great contrast to him, of a totally different school—classic, and mechanical, a great artist and painstaking, as I have said, never losing a point. But Edmund Kean made you jump! He made me jump, and, in fact, all the artists who had a chance to see him; but Macready, never!

I have seen all the great actors, and played on the same evenings with many of them, including Kean and Macready, but I never saw any one surpassing Kean.

I remember Edmund Kean's Othello, Sir Giles, and Shylock. They were all great, and electrified the audiences. His Othello must have been the most effective ever played, and his voice in the Farewell and in the last act I can hear even now, so beautiful and pathetic.

His manner at rehearsal was very quiet. In Othello, Macready, like Forrest and others, gave particular directions to Iago where to stand, especially in the famous scene in the third act. At a theatre in the provinces the Iago earnestly asked Mr. Kean: "Where shall I stand?" Edmund Kean slowly and quietly said: "Wherever you like, sir; I shall find you."

In regard to leaving England, Mrs. Maeder says:

I suppose it is hardly grateful to my birthplace and my old friends in England to say so, but I was greatly pleased with the idea of coming here. . . . My theatrical friends were anxious to have me stay, and I had a promise of another three years' contract, this time at Covent Garden. But my father said: "No, she has an offer to go to America, which, I think, is better for her; and she has played all over England, Scotland, and Ireland for nearly ten years." So he arranged to send my mother and my brother John, and my sisters, over with me, being unable from business arrangements to come himself, and not, I suppose, being certain how I should succeed. The occasion of my last appearance in England was not, as had been advertised, for the benefit of Miss Smithson and Mr. Cooper at Drury Lane, although that was my last performance in London; for, on reaching Liverpool on our way to the vessel, the manager of the Liverpool Theatre asked me to play one night with Mr. Junius Brutus Booth, which I did, performing Rosalie Somers in the play, Town and Country, one of the old popular and now forgotten pieces.

I had some dear friends in England whom I was soon to meet again—among them Joseph Burke, Thomas Barry, and George Andrews. Others drifted over to America at various times, and James Wallack, my life-long friend, who, although a very young man, was the acting stage manager at Drury Lane in 1817, and on the night of my first appearance, thinking me over-tired, carried me in his arms from the wing to my dressing-room, was soon to follow me to America, and also to remain here. He had been well received before this, as he first visited the United States in 1818, and again in the twenties, and in 1836 he, too, left his native land to find a home and popularity in this great country.

I distinctly recollect my early experience in New York and the United States, which, to me, was so flattering—my warm reception at the old Park Theatre, and the brief and delightful trips to the leading cities. In Baltimore, which I visited in 1828, after the termination of a successful engagement in Philadelphia, a new and brilliant existence dazzled me. The city was social and genial, and the theatre a popular resort of the very best people; and, as was afterward the case in several Southern cities, an artist of good reputation was received into the best society of the place. I subsequently visited, at such spare time as I could take from the theatres, and usually after the performances, some charming people, of whom I can only remember one or two. A Twelfth Night private ball and supper at one of the principal residences in Baltimore was one of the things I have occasion to remember. The names of those present were placed in a box, and a king and queen of the revels first drawn. It fell to my lot to draw the queen and to be invested with the paper crown, and my partner for the evening, who drew the king's insignia, and with me was installed in the two silk or muslin covered chairs which made an imitation throne at the end of the large parlor, was no less a personage than Louis Napoleon, since Emperor of France, and then living in Baltimore. Whether this had been prearranged or not, I can't tell, but I know it was very gratifying to me, and I found the prince, who spoke English very well and apparently enjoyed the festivities, to be certainly a very good dancer and agreeable partner.

I used to walk down to the Battery every pleasant day, when in New York, with my mother or my sisters.

Sometimes we varied our walk, going up Broadway as far as the brick pavement ran, I think above Prince Street, where Mr. Gilfert opened, in the year after I came to the city, his "Sans Souci," as they called it. It had just been made into a garden by Mr. Niblo, and a temporary theatre put up within the long board fence.

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One of my dearest and kindest American friends was James E. Murdoch, with whom I often played. I recollect very well his beautiful performance of Young Mirabel in The Inconstant, and played Bizarre several times in the same piece; and also Pauline to his Claude Melnotte and Ophelia to his Hamlet, Juliet to his Romeo, etc. But this was much later than the time I first appeared; long after I was married. He was one of the best men and finest actors I ever knew. I loved him and his family dearly, and still correspond with his daughter Fanny, who is at their old home in Cincinnati.

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When I went over to Ireland in 1835—I was married in December, 1834—to visit Mr. Maeder's family, I hadn't seen my home in nearly ten years. On our way back, before going home to New York, we stopped in London for a few days. I walked to the well-remembered Drury Lane Theatre and asked the doorkeeper in the morning if I could go in and see the green-room. He told me it was entirely against the rules, as I knew very well, but I might send a card in to Mr. Wardle Corbyn, whom I had formerly known, and who was assistant stage manager at the time, which I did. His father had been my dancing master in former days. In the meantime, the doorkeeper said I might go in, as I told him I had formerly belonged to the theatre, and I found my own way to the old green-room. And when Mr. Corbyn, who had kindly hurried to meet me, entered the beautiful green-room of Old Drury, he found me sitting in my old accustomed corner, crying as if my heart was broken. The room brought back so many memories, I could not help it; those tears were a tribute and farewell to my childhood's success.

Upon her return from abroad Mrs. Maeder performed at several New York theatres, among them Niblo's Garden, where she had for associates Joe Jefferson, the father of the present Joseph; James Wallack, and others of note. In 1840 she again became a member of the stock company at the Park Theatre. She writes of her home life and makes a reference to the girlhood of Kate Claxton and to other friends as follows:

In Broome Street, between Greene and Mercer, where we lived for several years, a number of gentlemen of the press and artists, musical as well as theatrical, called to see either Mr. Maeder or myself. Mr. Thomas S. Hamblin was a good friend to both of us. I had known him well and acted with him often in the old days, and our one spare room was always at his service. After his death in 1853, his widow, Mrs. Eliza Hamblin, wrote me a most affectionate letter, inclosing his picture and a lock of his hair, which I still have. Steve Massett, too, was a frequent visitor. He would just "drop in" and get Mr. Maeder to look over and suggest some amendment to a new song he was getting out, and my husband would give him always the benefit of his experience. Stephen would run across the way to the Cones, who were nearly opposite me, and sing for them the composition as altered. I admired little Kitty Cone very much, as I used to see her from my opposite window, going to school with her bundle of books under her arm, and long auburn ringlets hanging down her back. She was exceedingly pretty and intelligent also, as her acting in The Two Orphans and of ingenue parts at the Union Square Theatre plainly showed. For a Winter she formed part of a class which I instructed, and a very nice, promising pupil I found her.

John Brougham was another intimate friend. He resided but a few doors from us, and his wife, the former Miss Nelson, I had known for a long time. . . .

John Brougham was a man of varied talents, and some of his pen-and-ink sketches, which he made to amuse me, I have kept. One which he made and put in a little frame hangs in my room, and in it he has some neat caricature portraits of Forrest, Macready, and many other friends.

It was in New York, I think, that I first became acquainted with Edward A. Sothern. What capital company he was! how genial and gentlemanly! . . .

Sothern and Florence were great friends, and both fond of harmless practical jokes. Poor Florence—he died too young—and neither as a comedian of wonderful versatility nor as a gentle, kind-hearted, liberal, wholesouled man can his place be filled. Only the other day I met his widow, now Mrs. Coveny, at the annual meeting of the Professional Woman's League. Annie has grown younger-looking since I last saw her, some time before Mr. Florence's sudden death, and surprised me by her fresh and youthful appearance.

Another admirable comedian of my acquaintance was John E. Owens, with whom I played in Boston and elsewhere. . . .

The first season I was in the company at Mrs. Drew's Arch Street Theatre, Fanny Davenport was playing the soubrettes. She has had a thorough apprenticeship to the stage, and became a fine actress. I knew her parents very well, and admired Edward L. Davenport's excellent acting in every part he played.

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One of my most serious recollections is of the Astor Place riot, in consequence of the bad feeling existing between Edwin Forrest and Mr. Macready, with whom I was then acting. I was playing the first singing witch in Macbeth on the final night of the riot, and our performance was one to be remembered. After the firing was over, and the military had possession of the entrances and were lined outside the Ninth Street stage door, we were quietly formed in procession, and walked out between the ranks of the militia to the carriages provided for us, or for some of us. I went out with Mrs. Pope, who had played, or tried to play, Lady Macbeth. Some of the audience mixed with us in going out. It had been a matter of earnest consideration how Mr. Macready should disguise himself, but he rejected all proposition for any disguise, except borrowing a Scotch cap, which he wore with his usual dress. Mr. Maeder took his arm coming out, saw him to his carriage door, and then came home with me. This was the second, and, I need not add, last night of the season. The Astor Place Opera House had been engaged by William Niblo and James H. Hackett, for the purpose of presenting Mr. Macready in a series of characters, commencing with Macbeth, and the first night (Monday, May 7, 1849) had been terribly riotous, the play being unheard and the curtain remaining down after the third act.

When I went to Philadelphia my first visit was to Joe Jefferson's grandfather, and I got very friendly with him and Elizabeth, who afterward married my brother Charles. "Aunt Bess"—as the young folks designated her—was particularly fond of young Joe; they all lived together in Powell Street, Philadelphia. One of my earliest acquaintances in that city was young Pierce Butler, who afterward married Fanny Kemble. Mr. Butler was a very elegant gentleman, a leader of the young society, and extremely fond of the theatre.

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My last appearance on the stage—1889—was in Baltimore. I had been with that part of Mr. Daly's company which was traveling through the States, under the management of Arthur Rehan, and had closed with them and accepted an engagement to play in Richard Mansfield's company for ten months, which, however, only lasted about ten days. I didn't get along with Mr. Mansfield, or he didn't with me, somehow. Then I made up my mind to give up and rest in my quiet home, when Mr. Rehan begged me to oblige him by playing one more month in Baltimore—some one being, just then, badly wanted by him for old lady parts. Glad to do anything to oblige Arthur, I made my last appearances in that month in Baltimore, performing Mrs. Jeremiah Joblots in Mr. Daly's latest success of that time, The Lottery of Love.

Space limitations forbid the presentation of more of Mrs. Maeder's interesting reminiscences. Knowing, as she did, most of the great actors and actresses who graced the American stage during a period of seventy years, her autobiography is necessarily a rich mine of anecdotes and information of which the extracts here published give but a hint, and into which it is very profitable to delve.

MORE UNFOUNDED RUMORS.

A. M. Palmer has been summoned unexpectedly to Chicago, where the final disposition of his trouble with the Davidsons is expected to be reached this week. He left town on Saturday night and he expects to return next Monday. The probability is that the controversy that has arisen in connection with the Great Northern Theatre will be settled.

A story was printed last Friday that Mr. Miner had arranged with Mr. Palmer to take control of the Fifth Avenue Theatre; that Samuel Rork would be associated with Mr. Palmer in its management; that they purposed producing comic opera there, with a company headed by Camille D'Arville, and much more of an equally readable character.

Mr. Palmer informed THE MIRROR on Saturday that there was not a word of truth in the story, which he characterized as "an imaginative rigmarole." Where it originated nobody seems to know, but it probably came from the Rialto's industrious rumor-factory.

As THE MIRROR announced last week, Mr. Miner has found no one to whom he cares to relinquish the Fifth Avenue, and there is scarcely a doubt that he will continue to manage it personally next season. He has had a highly successful season, and he has more applications for time next season than he can accommodate.

MR. COGHLAN'S SUMMER PLANS.

Charles Coghlan will go to his place on Prince Edward's Island this week. He will be accompanied by Mrs. Coghlan and his daughter. Later, when she has fully recovered from the effects of a recent surgical operation, his sister Rose will go there, too. Mr. Coghlan is fond of trout fishing, which abounds in the vicinity of his farm, and he will spend some time with his rod and reel. In July he expects to go to London for a brief visit, during which he will complete the comedy he is writing for John Hare. Beerbohm Tree wanted Mr. Coghlan to play Marc Antony in a projected revival of Julius Cæsar at Her Majesty's Theatre in London, but there is reason to believe that Mr. Tree has changed his mind and will not present that tragedy.

A SUCCESSFUL EXPERIMENT.

Manager Augustus Pitou has changed the scale of prices at the Grand Opera House by raising the price of seats in the first three rows of the orchestra to $1.50. This has been done in order to obtain in future some of the strongest attractions on tour, which will not appear at houses charging less than $1.50, and the experiment last week proved most successful.

ROLAND REED AS A PLAINTIFF.

Roland Reed closed his successful season last Saturday and proceeded to Macon, Ga., to attend the trial of his suit against the Southern Railroad. Isadore Rush and Mary Myers, members of Mr. Reed's company, went with him, as they also have personal suits against the same corporation for injuries sustained two years ago in a wreck at Scotland, Ga.

Deer Park on the Crest of the Alleghanies.

To those contemplating a trip to the mountains in search of health or pleasure, Deer Park, on the crest of the Alleghany Mountains, 3,000 feet above sea level, offers such varied attractions as a delightful atmosphere during both day and night, pure water, smooth, winding roads through the mountains and valleys, cricket grounds, ball grounds, golf links, tennis courts, and the most picturesque scenery in the Alleghany range. The hotel is equipped with all adjuncts conducive to the entertainment, pleasure and comfort of guests.

There are also a number of furnished cottages with facilities for housekeeping.

The houses and grounds are supplied with absolutely pure water, piped from the celebrated "Boiling Spring," and are lighted with electricity. Deer Park is on the main line of the Baltimore and Ohio Railroad, and has the advantage of its splendid Vestibuled Limited Express trains between the east and west. Season excursion tickets, good for return passage until October 31, will be placed on sale at greatly reduced rates at all principal ticket offices throughout the country.

The season at Deer Park commences June 21, 1897.

For full information as to rates, rooms, etc., address D. C. Jones, Manager, Camden Station, Baltimore, Md.

GOSSIP OF THE TOWN.

Robert B. Mantell, under the able management of Mart W. Hanley, has just closed the most prosperous season he has enjoyed for four years, and with his wife has betaken himself to Shippen Point, Stamford, Conn., where he will spend the Summer. During the recent Shakespearean Festival in Philadelphia Mr. Mantell appeared as Orlando in As You Like It and as Othello to great favor. The Philadelphia papers were particularly warm in their praise of his presentation of the Moor. Mr. Mantell's next season will begin about September 1, probably in Philadelphia, where he is a pronounced favorite, and his tour will include the principal cities of the country, and may be extended to the Pacific Coast. In Mr. Mantell's repertoire will be two new plays, The Fatal Flower, by Howard Hall, and A Gentleman of Gascogny, by Dudley Hall. Probably during the season he will also produce a new romantic drama by W. A. Tremayne. Mr. Mantell will also, in two-week stands, play Hamlet, Othello, Monbars, and The Face in the Moonlight. He will be supported by Charlotte Behrens and a strong company, and continue under Mr. Hanley's management.

Wu Ting Fang, the new Chinese minister, and his suite saw the Bostonians at the Knickerbocker last Tuesday evening.

John Griffith was an interested auditor at the Grand on May 10, when E. H. Sothern played An Enemy to the King.

Heinrich Conried prevented a performance of Fledermans at the Germania Theatre on May 10, when Marie Geistinger substituted Three Pairs of Shoes.

John E. Kellerd and Mary Shaw will impersonate Shylock and Portia in the trial scene from The Merchant of Venice at the Collier benefit next Thursday.

Heinrich Conried sailed for Europe last Wednesday.

Under the Red Robe will continue at the Empire until May 22.

Ralph Edmunds, editor of *Theatrical Tidings*, sailed last Wednesday for Europe. He will return early in August to resume the publication of his press-sheet.

Fire in a shop in the Columbus Theatre building did $300 damage on May 10, just after the audience had been dismissed.

John B. Maher has gone to St. Paul for the Giffen and Neill company and Dan Mason has taken his place in The Man from Mexico.

Silver mounted hand mirrors will be the souvenirs for the two-hundredth performance of The Girl from Paris, May 24.

Marie Geistinger, the celebrated German actress who is now playing in New York, occupied a box at Fanny Rice's performance of At the French Ball last Wednesday afternoon. The box was draped with the German colors and the selections played by the orchestra were those which Madame Geistinger has herself sung. At the French Ball is founded on one of her plays, called Three Pairs of Shoes.

At a meeting of the Madison Square Garden company last Tuesday the following directors were elected: F. K. Sturgis, J. Pierpont Morgan, D. O. Mills, Charles Lanier, H. H. Hollister, W. F. Wharton, Stanford White, W. C. Gulliver, James T. Woodward, H. I. Nicholas, and James C. Young.

Frank Percy Weadon, of the Bostonians' business staff, was committed last Thursday to the Bloomingdale Asylum on application of his wife, Marie Weadon. Mr. Weadon is suffering from a mild dementia and may soon recover.

The Chinese embassy, en route to London, attended the performance at the Casino last Thursday evening.

A daughter was born to Mr. and Mrs. Herbert A. Cripps in this city on May 13.

William J. Hanley, a son of manager Mart W. Hanley, is a promising young actor. He distinguished himself last season in various roles in Robert B. Mantell's company.

The Mysterious Mr. Bugle is expected to run all Summer at the Lyceum.

A Round of Pleasure will be tried at New Haven on Thursday.

The Knickerbocker Theatre glories in a newly established refrigerating device which is calculated to keep the temperature between 70 and 75 degrees.

Edwin P. Hilton, who will direct the next season's tour of Monroe and Hart in The Gay Matinee Girl, has already, it is said, engaged to support them three women who are now heading their own companies; Lew Sully, who was for years the principal comedian with Carncross' Philadelphia Minstrels; James R. Homes, the bass singer and song writer; Beatrice Leo, Fern Melrose, and Alice Hamilton. The company will number twenty.

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THE FOREIGN STAGE.

GAWAIN'S GOSSIP.

The Hue and Cry, and At the Dead of Night —Another Globe Failure—Notes.

(Special Correspondence of The Mirror.)

LONDON, May 8.

When once your melodramatist arranges to make his leading virtuous hero a detective there need be no limit to that hero's deeds of "derring do." However often and in whatever

KATE JAMES.

manner the chief villainous character may, aided by all sorts and conditions of confederates, strive to baulk such a valiant hero, the would-be baulkers are eventually tracked down by that heroic detective, who is, of course, aided by an even more unerring criminal investigator (as Scotland Yard now calls them) by the name of Nemesis. The always safe melodramatic plan above indicated is the one which has been adopted by Shirley and Landeck in the latest (and fourth) extensive melodrama which they have provided for that extensive playhouse, the Pavilion, in the Mile End Road. This new play, which is called The Hue and Cry, is crammed with exciting situations; so much so, indeed, as to furnish forth at least half a dozen of the melodramas that were wont to satisfy even the old Coburg and Sadler's Wells audiences, where R. F. Saville and George Almar were respectively the Terriss and Willard of their time. The new Pavilion hero, most effectively impersonated by this theatre's young Jeune Premier, Ashley Page, is really Lecocq, Hawkshaw, and Sherlock Holmes rolled into one. Naturally, this hero is in peril oft, ere he is allowed to finally settle down in peace with the long suffering lady whom he believed when he married her to be the widow of the aforesaid chief villain —head of a gang of the most desperate desperadoes. One of the perils in which the doughty detective is placed is to be secured on an improvised gallows, his remaining span of life being measured by a lighted torch, which, when it burns a certain rope-strand, will work the fatal drop! Needless to say that from this, as well as from all other dastardly machinations, the detective-hero escapes, thereby proving, as he finally bobs up from a box which the said gang fondly deemed to contain the bullion for which they crave, that he bears a much more charmed life than did the deluded Macbeth, Thane of Glamis.

At first I began to wonder in what manner the attractive title of another melodrama, Harold Whyte's new five act specimen, At the Dead of Night, produced at the Novelty a few nights ago, was to have its selection justified. But it gave more reason for its existence than do most play titles; for by the end of Act I. a man was murdered by the gambling heavy villain in Park Lane, W., at the Dead of Night. In Act II., just before the dead of the next night, the gambling hero, having had certain "stumers" rung in upon him by the said villain, and learning that they might implicate him in the murder, was anxious to keep them from circulation. His wife, however, had been before him, for being in the clutches of a Jew money-lender she had stolen the notes in order to discharge the debt. Next, at the dead of another night, the distracted husband visited a padding-ken in the Borough (dreadful place our Borough—a street full of courts and slums hard by London Bridge) to try and retrieve the compromising "stumers." When the night was still deader, and the lights on the Thames Embankment began to flicker and to fade, the stumer-seeking hero found that one of the notes had passed from the Jew to the villain, who had given it to his outcast victim, whom he had seduced in the name of the hero, in order that she might quit England forever. Then ensued what might be called "The Fight for the Flimsy." In the first place the husband-hero implored the outcast-victim to give him that note. She, misunderstanding his reasons, refused, whereupon he grappled with her and she fell into the adjacent Thames! "Aha!" cried the hero. "She is drowning! And with the note! I will save them both!" Divesting himself of his outer clothing, as the reporters say, he dived into the swirling flood and bore both the victim and the note toward the steps. Here, however, they were confronted by the villain, who, seizing the note, hurled the hero and the outcast back into the black waters! With a superhuman effort the hero came up again and wrested the compromising stumer from the villain, who was left cursing under the melancholy shades of Big Ben!

All over? O, dear, no! Many more adventures, still in the Dead of Night, were yet in store for this note and its fellows, which ingeniously cropped up one by one, but this eternal blazon must not be to ears of flesh and blood! The play is ingenious and interesting in its rough way, and would probably show to better advantage in a theatre where more expense could be spared for scenic display. Anyhow, it is all right for our No. 2 towns, probably, and certainly for your towns on the road.

Since last mailing you, Penley has re-opened the Globe with a new farcical comedy, so-called, written by A. J. Flaxman, a solicitor, who dabbles in dramatization, and Willie Young, a recently deceased clever librettist, and at one time the smart representative of such parts as François in Edwin Booth's London performances of Richelieu. Many of us hoped that this new piece, Mr. Sympkyn, might achieve financial success, if only for the sake of poor Young's widow. But alas! the piece proved all but useless, containing for the most part more conventionality than comicality. Already it has received notice to quit, thus making the second big failure Penley has put up since withdrawing that phenomenal success Charley's Aunt. As in the case of the previous Globe failure, The McHaggis, which didn't deserve to fail, Penley resolutely avoided playing the name part which was written for him. In Mr. Sympkyn this part was represented with considerable native drollery by George Shelton, a sound and valuable comedian, long with Toole and still one of that veteran actor's firmest friends and advisers.

The revival of the Gilbertian-Sullivanian strong and picturesque The Yeomen of the Guard at the Savoy on Wednesday was warmly welcomed; and the piece seems in for another good run. Only two of the original cast are in the revival—namely, the recently returned Richard Temple and Rosina Brandram. Madame Ilka Palmay is now the Elsie Maynard, which was originally played by Geraldine Ulmar; Charles Kenningham takes Courtice Pounds' place as Colonel Fairfax, and that excellent low comedian Walter Passmore succeeds George Grossmith, Sr., as the semi-pathetic jester, Jack Point. G. G., droll as he is in some things, was never the comedian enough in this part. Passmore plays it splendidly, as, indeed, he does most things.

The photo this week is of Kate James, one of the brightest and best of London's variety stars. She indulges in acting, singing, and dancing, and at each is equally skillful. Miss James has been on the stage since childhood, both in the theatres and halls, but her first mark at the West End was made at the Gaiety, where, at the shortest possible notice, she took up the name-part in Cinder-Ellen when it was found that Nellie Farren was too ill to play. The bonny Kate achieved so huge a success in thus daringly following so great and universal a favorite, that she was speedily overwhelmed with offers. She soon afterward accepted an engagement for sundry terms of years from the syndicate running the Tivoli, Oxford, and London Pavilion, where she has won many triumphs. Miss James has also rendered excellent service in such widely dissimilar classes of play as Drury Lane melodrama and Savoy opera. She is once again disporting merrily on the variety boards, and may anon be expected in New York.

I was glad yesterday to meet your smart and just to hand friend Charles Klein, brother of our Herman Klein, the celebrated London musical critic. Charles dug me out at the *Referee* office, where he will always be heartily welcome. He has several promising plans up his sleeve, among them being a chance of placing his and Sousa's new opera, The Bride Elect. Also he has views regarding a London production of his and friend Fiske's powerful play, The District Attorney, to be renamed and somewhat revised for the English market. But of all these in-Klein-ings more anon.

John Hare's company arrived safely yesterday per the *Britannic*. Hare and family are expected to reach to-day by the *Umbria*. He will reappear at the Court next Saturday in Pinero's comedy The Hobby Horse.

That persistent Stanley Jones, as he calls himself, has broken out again in an attack upon actors and the acting profession in the current number of that eccentric little magazine *To-Morrow*; so-called, perhaps, because it mostly treats of matters of yesterday. As I have said before, I seldom agree with this "Stanley Jones," for he appears to me to be not only dogmatical, but needlessly bitter against all "pro's." One thing, however, is certain, he writes with such a trenchant pen that he is always well worth reading. That's why I call your attention to his new article.

This month's *Theatre* contains several features interesting to playgoers on both sides of the Atlantic. Among these is a sniffy article called "Acting the Basis of the Arts," and an essay written by that experienced critic and playgoer, W. Davenport Adams, as to what kind of punishment should be meted out to that careless class of so-called "society" folk who make it a rule to come late to the play; especially on first-nights. I'm not quite clear myself as to the exact method of punishment to be adopted, but I am inclined to think with the Mikado, that it should for choice be "something lingering, with boiling oil in it."

We have plenty of work cut out for to-night. At 8.10 Charles Hawtrey revives the old-time farce A Phenomenon in a Smock Frock at the Comedy; at 8.15 Wilson Barrett produces his revised Virginius at the Lyric, at 8.45 Irving starts the first of four Saturday night shows of The Bells, and at 10.30 Beerbohm Tree will, at Her Majesty's, follow The Seats of the Mighty with the new wordless ghost play, Chand D'Habita. On Monday afternoon we are in for more Ibsen, namely, The Doll's House, at the Globe. A course of Wild Duck will follow. O horror! O histrionic indigestion!

Of Ibsen, whom his idolaters persist in calling the Norwegian Shakespeare, we have had quite enough this week; for the latest Ibscene worshippers, calling themselves The New Century Theatre Company, have essayed to regale us with the "Master's" latest so-called play. It is called John Gabriel Borkman, after its leading character, an ex-fraudulent financier who, having "done time" for his frauds, has for eight years shut himself up in what he calls the "gallery," which is, in fact, the topmost story of the Borkman menage. This menage is, like most of Ibsen's households, run on very peculiar lines. Borkman and Mrs. B., who live downstairs, are not in the habit of speaking to each other—perhaps because they are not in the habit of passing by each other. J. G. B., however, is from time to time looked up by his wife's twin sister, whom he ought to have married, but didn't. This twin sister, now some fifty years of age, endeavors ever and anon to bring J. G. B. back to something like the old "romance." Borkman, however, who is permeated with a sublime egotism, does not catch on to this idea, for, as he says, "You must remember that I am a man. As a woman, you were the dearest thing in the world to me. But if the worst comes to the worst one woman can always take the place of another." To sum up this unpleasant, but characteristic, story, the single twin sister tries to get the Borkmans' son away to be her son. The mother, on the other hand, endeavors to gain this erratic son's affection back to herself; instead of which he opts to "live his life" with a notorious divorcee, who generally seems to be on adultery bent. She is, however, not utterly selfish even in this regard, for when she takes the boy Borkman away to "live his life" with her she is careful to take with her a pretty young girl in her teens, for, as she considerately points out, "When he is done with me, and I with him, then it will be well for both of us that he, poor fellow, should have some one to fall back on!" Faugh! In the words of the good old English Shakespeare, "Give me an ounce of civet, good apothecary, to sweeten my (or rather Ibsen's) imagination."

GAWAIN.

THE DRAMA IN PARIS.

The Production of La Samaritan—Failure of La Montagne Enchantee—Other Events.

(Special Correspondence of The Mirror.)

PARIS, May 8.

A recent notable production at the Renaissance is Edmond Rostand's La Samaritan, described as a gospel in three tableaux. There is a strong feeling, even in Paris, against the putting of Biblical characters upon the stage, but the reverent handling of the story of Christ and the Woman of Samaria and the impressive acting of Sarah Bernhardt as Photine, the courtesan, and M. Bremont as the Saviour overcame this feeling in considerable measure. La Samaritan achieved a distinct success.

In the first tableau we saw Jacob's Well, with the yellow walls of the little city of Sychar in the distance. The episode here is the refusal on the part of the courtesan Photine to give Christ a drink of water from her pitcher because he is a Jew. She becomes transformed, however, through his gentle and sympathetic words, and in the second tableau, which shows the entry of the town, with the houses glistening in the sun, she is working earnestly to reclaim others from a life of sin. Her words cause the courtesans to weep and pray. In the third beautiful tableau the Apostles are grouped, with Christ at a little distance. The performance ends with the recital of the Lord's Prayer by Photine.

Sarah Bernhardt was very impressive as Photine, and Bremont acted with much dignity. The stage pictures were full of life and color, and the groups were arranged admirably. The production was received with enthusiasm.

Les Locataires de M. Blondeau, which was originally performed at the Palais Royal eighteen years ago, was revived recently at the Théatre Déjazet. The story, which is developed in a rapid and jolly way, is that of a retired merchant, Blondeau, who, as a real estate speculation, buys a flat house of five stories. The new landlord has many troubles with the strange occupants of the house, and from these the fun of the piece is derived.

Much was expected of La Montagne Enchantée, a play in five acts by Moreau and Carre, which has been produced at the Porte-St.-Martin, but the expectant ones were disappointed. It is true that the staging was beautiful, but instead of the looked-for novelty and ingenuity we found a pretentious piece that dragged woefully. The story is of the Arabian Nights order and tells of a young Sultana of the Empire of Roses who, because her mother died of a broken heart, has a horror of love and has forbidden it in her kingdom. Many gallant knights sue for her hand, but she sends each in turn off to an enchanted mountain where he is turned into a pillar of stone. At last she falls in love with the young courier of one of the gallants she has betrayed, who has come to slay her and who meets her accidentally as she is roaming about the city incognito. The love is mutual and the dagger falls from his hand when at the palace next day he discovers that his sweetheart is none other than the Sultana. He has betrayed himself as her lover and public opinion demands that he be sent to the magic mountain, as were the others. His fate is the same. This is too much for the Sultana. She herself goes to the mountain, and after encountering many dangers finds an enchanted spring. She strikes with a dagger a rock that confines its waters. The spring begins to flow and all of the lovers are released from their thraldom in stone. Love is restored to the kingdom, and rules it afterwards. Even the brilliant acting of Jane Hading did not save this allegory from the pitfall of tediousness.

The warm weather is causing even the regular theatregoers to fight a little shy of the theatres, and particularly of those at which plays containing a serious element are being presented. The result is that the latter have almost entirely been superseded by pieces of a very light and frothy nature. A representative attraction of this kind is Le Jour et La Nuit, which was revived at the Athenée Comique, following the run of Madame Potiphar. The story, that of a governor in Portugal who has too many wives, is conventional, but amusing, and the music, by Lecocq, has lost none of its attractiveness in the fifteen years which have intervened since the operetta's last production.

The familiar Niobe has suffered somewhat in its adaptation by Maurice Ordonneau for the French stage. It was filled with Parisian jokes and slang, and its denouement was radically different from that of Edward Paulton's Niobe when the French version was first produced at the Bouffes-Parisiens a few weeks ago. Extensive changes have recently been made, however: it is now more like the original than before, and has done fairly well.

A peculiar interest was attached to Mme. Nordica's appearance as Elsa in Lohengrin at the opera on April 29. It was upon the same stage in 1884 that, in the role of Marguerite in Faust, she began her operatic career. Her reception, however, was not a particularly enthusiastic one, the general opinion being that while her voice has retained its sweetness it has lost much of its power.

L. A. H.

AUSTRALIAN TOPICS.

(Special Correspondence of The Mirror.)

SYDNEY, NEW SOUTH WALES, April 12.

The past month has been singularly devoid of anything in the shape of news items for the dramatic scribe, hence the brevity of this, my monthly chronicle.

Matsa has been reigning supreme at Her Majesty's Theatre, and business has been of a most healthy nature. Florence Young, who, as principal boy, bears the brunt of the show, will leave Australia shortly for London with her husband, R. C. Rivington, a young Englishman of family and fortune. On Saturday next The Prisoner of Zenda, fresh from Melbourne triumphs, will open a season at the above theatre. Julius Knight, Ada Ferrars, and Elliott Page are the particular stars of the cast. J. C. Williamson came over here on Tuesday last to see that everything was prepared for a successful launching of the play.

At the Criterion Frank Thornton and his compact little company have been doing well with The Bookmaker and a revival of Sweet Lavender. The last named play was last seen here during Edward Terry's season. Herbert Terry, a son of his, is appearing in the present production. Cabled news is just to hand of the death in London of Mrs. Edward Terry.

Harry Rickards, now on his way to London, has closed his Palace Theatre until the arrival of the burlesque artists he intends to engage in London.

C. B. Westmacott's season of melodrama at the Theatre Royal was not a huge financial success. The actor-manager was benefited by the members of the profession now in Sydney.

The Tivoli Variety Hall continues to boom. Alice Leamar still being a great favorite with its patrons.

Melville Stoltz, a Boston manager, has taken a lease of the Theatre Royal from May 1st for a vaudeville and variety season. His company are due from America in the *Mariposa*, and includes the Five Flying Jordans, Virginia Aragon, wire walker; Marlo and Marlo, horizontal bar athletes; John Burke, comedian; Max Forrest, and many others.

Mrs. James Brown Potter and Kyrle Bellew have had a wonderfully successful season in New Zealand, and are now playing a short return season in Melbourne with Adelaide to follow. London is their ultimate destination.

The Sign of the Cross is due in Sydney next month.

Mrs. Molineaux, an actress well known in these colonies and a native of New Zealand, has been successfully appearing in C. J. Abud's Under the Red Robe company as Rénee. Lawrence Irving was in the same company.

Bland Holt is staging A Woman's Revenge in Melbourne.

Harry Paulton and Alma Stanley have been engaged by J. C. Williamson for an Australian tour. A Night Out will be their opening piece in Melbourne.

Francie Alder, a granddaughter of Madame Simonsen, is to take Flora Graupner's part in Matsa during the Adelaide season.

One of the biggest hits during the present Matsa season has been made by little Gulliver, the pocket comedian. His drollness is quite refreshing.

R. G. Knowles returned to America by Saturday's Canadian mail boat. Will R. Barnes, the Melbourne press man and designer of costumes-in-chief to Williamson and Musgrove, accompanies him.

Chirgwin, the white-eyed Kaffir, will return to London shortly. Florrie Esdaile (Mrs. George Pack), a melodious Australian singer, will go on the same steamer, having been engaged for the London Syndicate Halls.

The Palace Theatre is to be reopened by the Ovide Musin Concert company on Saturday next.

Henry Bracy's operatic season at the Lyceum was a financial frost. He is to commence a season at Melbourne—Bijou Theatre—with The Beggar Student.

Mr. and Mrs. George Leitch are leaving for the States in to-day's steamer.

H. J. Carvill, who plays The Earl of Ramsendyll, traveled through America as juvenile lead in the Kendalls' company.

There is a report that Sylvia Grey and her husband, Mr Fenwick, are coming to Australia.

Florence Young's farewell matinee benefit on Saturday was a huge success. She will leave for London in a fortnight.

The Matsa company left for Adelaide at midnight Saturday. Juliet Wray, of this company, has retired from the boards owing to her approaching marriage with an Auckland (N. Z.) doctor.

The Lyceum Theatre is to be reopened on Saturday by William Cosgrove with an Australian play entitled Squatocracy.

Wallace Brownlow, lately the baritone of the now disbanded opera company, is about to be married in West Australia, where he appears to be doing well.

Myra Kemble has so far recoved from her recent severe illness as to enable her to accept an engagement from Cosgrove for his Lyceum season. This popular woman will be welcomed back by Sydney playgoers.

Robert Brough and his comedy company are enjoying a very successful farewell tour of the Colonies. It is rumored that George Titheradge will form a new comedy company.

Cecil Ward is now appearing with Potter and Bellew in Melbourne.

E. NEWTON DALY.

MELBOURNE, April 12.

Two Little Vagabonds has been successfully produced at the Princess, and has been drawing good houses every evening. The season of the English company will conclude this week, when The Prisoner of Zenda will be produced. The theatre will then be closed for a week, after which Mrs. Potter and Mr. Bellew will reappear for a farewell season.

The Bijou Theatre will be reopened shortly for a season of comic opera. Henry Bracy is the director. The Beggar Student will be the first production.

Harry Rickards' company is still doing good business at the Opera House. Among the artists are Mr. Lawton, the American whistler; Mr. Bellman, and Lottie Moore, Mr. Chirgwin, Will Whitburn, Mr. Fanning, and Miss Devoe, and a dozen others, who do clever turns.

A Woman's Revenge is being played by Bland Holt at the Theatre Royal and is drawing crowded houses. Mr. Baker, Mr. Cosgrove, Mr. Inman, Miss Rose, and Miss Watson are still the leading members of the company.

William Barnes, the designer of the Princess Theatre, left Melbourne last week for America. He goes with R. G. Knowles.

W. Coleman has been engaged to play the part of Mrs. McLonely in Matsa during the Adelaide season.

Florence Esdaile will conclude her engagement with H. Rickards on June 4 and leave for England, where she has a good engagement.

Millie Young will play the part of Prince Simbal when the Matsa goes to Adelaide.

Pollie Emery, of the Potter-Bellew company, intends to leave us soon. She will go to America.

The clever Ivanoff Brothers, who appeared at the Opera House some months ago, are playing at the London Palace with great success.

George Musgrove has secured the Australian rights to Heartsease.

Florence Young, of the Matsa company, is to be tendered a complimentary farewell matinee at Sydney prior to her departure for England.

Curtice Pounds, the tenor who was such a success in Melbourne, is appearing at the London Palace.

Cecil Hope, who was here with the last Gaiety company, has left London for South Africa.

Brough's famous company hade good by to Melbourne at the Bijou on Saturday last. They played Dandy Dick on the occasion.

JAMES M. ROBISON.

Notes.

John Wallace, at one time with the Soldene company, has joined Harry Rickards as stage-manager at the Sydney Palace, the specialties of which are to be burlesque, ballet, and pantomime.

Australian playgoers are anxiously awaiting the arrival of Frohman's company, which will open at Sydney.

Manager Musgrove is in London endeavoring to form a new comic opera company for the Colonies.

Madame Soldene is returning to London by way of 'Frisco. She declared that Sydney is a more enjoyable city than the British metropolis.

Spong, the scenic artist, has left on a trip to Egypt and Southern Europe, after which he will rejoin his wife and daughter (Hilda Spong) in London.

Australia is to have The Gay Parisienne, Williamson and Musgrove having secured the Colonial rights.

Bland Holt, the Napoleon of Australian managers, is writing an Australian drama.

George Lauri and Marietta Nash have joined Harry Rickards and will appear at the Sydney Palace in September.

The Prisoner of Zenda has not crowded the Melbourne Princess's.

Frank Thornton has found The Strange Adventures of Mrs. Brown and The Bookmaker financial successes in Melbourne and Sydney.

George Rignold is about to tour New Zealand.

The Brough Comedy company is to be disbanded in June, after playing in Sydney, Brisbane, Adelaide, and New Zealand. Their subsequent intentions are unknown.

Shall We Forgive Her had a season of six nights in Sydney.

The Vaidis Sisters are giving farewell performances at the Sydney Tivoli.

Frank Lawton has become very popular at the Sydney Palace, where he is introducing plenty of new business. Charles Pope and Irving Sayles are at the same place, also Albert Bellman and Lottie Moore.

King Headley's lease of the Perth (Western Australia) Cremorne has abruptly terminated.

Harry Rickards has gone to London in search of novelties for his three theatres, and will return by way of the States. He wants first-class variety talent for the Sydney Tivoli and Melbourne Opera House, and up-to-date burlesque and ballet for the Sydney Palace.

E. B. Montague is about to open a feathered hippodrome, with Australian birds, in Melbourne. He says he is on the lookout for colonial novelties for the 'Frisco Orpheum.

Carl Hertz is doing big business in New Zealand.

Wilton and Stark's performances on the horizontal bar at Melbourne Opera House are attracting immense audiences.

Marie Lloyd is coming to Australia.

JOHN PLUMMER.

MRS. MAEDER'S REMINISCENCES.

The Old American Actress Writes of Famous Stage-Folk of Bygone Days.

An autobiography of Clara Fisher Maeder, the oldest and one of the most celebrated of American actresses now living, has recently been issued by the Dunlap Society. The editing has been done by Douglas Taylor, President of the society, who has reviewed Mrs. Maeder's career and the years of the American drama during which it was at its height in an interesting introduction, and has presented the reminiscences, supplemented by old play bills and portraits, in a manner which makes the book an entertaining as well as an instructive one to those who are interested in the past of the American stage and the great names identified with it. Readers of THE MIRROR may remember that a few months ago an autobiographical sketch of Mrs. Maeder was published in a MIRROR interview.

In the introduction the editor describes Mrs. Maeder as she now is—living in retirement in her Harlem home; keeping her heart young in her affection for her two daughters, her son and grandchildren, and living once again in memory the shining career which began in London eighty years ago, when, at the age of eight, she played Richard in the fifth act of Richard III. at the Drury Lane Theatre, and at once sprang into fame as a most remarkable child actress. She came to America in 1827. Of this event the editor says:

The theatregoer of the present day would find it difficult to realize the extraordinary interest which Clara Fisher created in the cities of the United States on her arrival, and for a period of six to eight years after; in short, until after her marriage, and the unfortunate depression and hardness of the times. She was the favorite star of every city she visited. Not only in Philadelphia and Boston, which were then theatrical centres, but West, and especially in the South, she enraptured the audiences, and was a magnet such as had never before filled the coffers of the Charleston, Savannah, New Orleans, and Baltimore managers.

Clara Fisher's most popular parts in 1827-30 at the Park, New York, as in all the leading cities of the Union, were Little Pickle, in The Spoiled Child; Clair, in The Maid of Milan; Maria, in The Actress of All Work; Helen Worrett, in Man and Wife; Gertrude, in The Loan of A Lover; Cherubino, in The Marriage of Figaro; Priscilla Tomboy, in The Romp; Victoire, in The Invincibles; Letitia Hardy, in The Belle's Stratagem; Albina Mandeville, in The Will; the Four Mowbrays, in Old and Young, and Young Norval, in Douglas.

She appeared as Susanna in The Marriage of Figaro, with Charlotte Cushman as the Countess; Violante to the elder Wallack's Don Felix in The Wonder, Desdemona to Forrest's Othello, Juliet to Charles Kean's Romeo; also with Peter Richings, as Gertrude, in The Loan of A Lover; as the Prince to Mrs. Austin's Cinderella, and Phœbe to Master Burke's Paul Pry. She not only enacted Mrs. Page, and subsequently Mrs. Ford, to James H. Hackett's Falstaff, but when that excellent comedian, like many others who preferred Æsopus to Roscius, essayed his tragic powers, Miss Fisher was the Ophelia to his Hamlet. She not only performed leading parts with Cooper, Vandenhoff, Forrest, Hamblin, and Charles Kean, but also appeared prominently in opera with the Woods, Mrs. Knight, Horn, Braham, Sinclair, Pearman, Miss George, and all the famous vocalists of her time. On the Park stage she was the original representative of nearly fifty parts, including Kate O'Brien, in Perfection; Clara Douglas, in Money; Caroline, in The Four Sisters; Duchess de Torrenueva, in Faint Heart Never Won Fair Lady; Madame Germaine, in Home, Sweet Home; Victoire, in The Invincibles; Rosetta, in The Alpine Maid; Nell Gwynne, in the play of that name, and in most of the characters originally played by Madame Vestris at the theatres in London.

For her work in these and many other roles she was hailed as an extraordinary actress, and her praises sounded in verse by many poets. In London when she was a child she was the sensation of the time. There were but three theatres in the city in 1827—the Park, the Bowery, and the Chatham. The Bowery was an experiment, having been opened the preceding year, on October 23, 1826, under the auspices of a committee of stockholders, which included Mr. Astor, Mr. Gouverneur, Mr. George W. Brown, Colonel Prosper M. Wetmore, Daniel P. Ingraham, and Charles Gilfert—the last-named gentleman being the manager. After a series of excellent performances, having, in addition to a fine stock company, the services of such stars as Forrest, Madame Celeste, Mrs. Duff, Cooper, and Malibran, whose last appearance in America was made at this house in October, 1827, the theatre was burned down in May, 1828. The Chatham Theatre, under various managements, and with a variety of smaller stellar attractions, met with only moderate success. The Lafayette Theatre, in Laurens Street, near Canal Street, probably the finest theatrical building in the country, and first opened for a brief season in 1824, was rebuilt and again opened by Major-General Charles W. Sandford late in September, 1827, but continued unfortunate, and was destroyed by fire early in 1829. There was room for but one superior dramatic establishment in the city in 1827, and the Park Theatre "filled the bill."

During Mrs. Maeder's early experiences in London she acted with many of the theatrical celebrities of the time, and writes of them entertainingly. Of Macready she says:

The rapid change from Mr. Macready's mannerism in serious elocution to his soft, quiet, and very natural conversation has been often spoken of. . . . The rehearsals were very pleasant to me during those days, mainly owing to Mr. Macready's careful kindness. I can only think of him, and of his gentleness to me, with affectionate remembrance. I am sorry I never saw him, from the front, play Macbeth or Werner, which Judge Daly is right in saying were among his best parts. I could see him only from the wings, and in the few pieces I played in with him. The amount of work he did was wonderful—always laborious and painstaking. He was certainly a great actor.

And what an actor Kean was! Earnest, impetuous, and full of fire! Macready was a great contrast to him, of a totally different school—classic, and mechanical, a great artist and painstaking, as I have said, never losing a point. But Edmund Kean made you jump! He made me jump, and, in fact, all the artists who had a chance to see him; but Macready, never!

I have seen all the great actors, and played on the same evenings with many of them, including Kean and Macready, but I never saw any one surpassing Kean.

I remember Edmund Kean's Othello, Sir Giles, and Shylock. They were all great, and electrified the audiences. His Othello must have been the most effective ever played, and his voice in the Farewell and in the last act I can hear even now, so beautiful and pathetic.

His manner at rehearsal was very quiet. In Othello, Macready, like Forrest and others, gave particular directions to Iago where to stand, especially in the famous scene in the third act. At a theatre in the provinces the Iago earnestly asked Mr. Kean: "Where shall I stand?" Edmund Kean slowly and quietly said: "Wherever you like, sir; I shall find you."

In regard to leaving England, Mrs. Maeder says:

I suppose it is hardly grateful to my birthplace and my old friends in England to say so, but I was greatly pleased with the idea of coming here. . . . My theatrical friends were anxious to have me stay, and I had a promise of another three years' contract, this time at Covent Garden. But my father said: "No, she has an offer to go to America, which, I think, is better for her; and she has played all over England, Scotland, and Ireland for nearly ten years." So he arranged to send my mother and my brother John, and my sisters, over with me, being unable from business arrangements to come himself, and not, I suppose, being certain how I should succeed. The occasion of my last appearance in England was not, as had been advertised, for the benefit of Miss Smithson and Mr. Cooper at Drury Lane, although that was my last performance in London; for, on reaching Liverpool on our way to the vessel, the manager of the Liverpool Theatre asked me to play one night with Mr. Junius Brutus Booth, which I did, performing Rosalie Somers in the play, Town and Country, one of the old popular and now forgotten pieces.

I had some dear friends in England whom I was soon to meet again—among them Joseph Burke, Thomas Barry, and George Andrews. Others drifted over to America at various times, and James Wallack, my life-long friend, who, although a very young man, was the acting stage manager at Drury Lane in 1817, and on the night of my first appearance, thinking me over-tired, carried me in his arms from the wing to my dressing-room, was soon to follow me to America, and also to remain here. He had been well received before this, as he first visited the United States in 1818, and again in the twenties, and in 1836 he, too, left his native land to find a home and popularity in this great country.

I distinctly recollect my early experience in New York and the United States, which, to me, was so flattering—my warm reception at the old Park Theatre, and the brief and delightful trips to the leading cities. In Baltimore, which I visited in 1828, after the termination of a successful engagement in Philadelphia, a new and brilliant existence dazzled me. The city was social and genial, and the theatre a popular resort of the very best people; and, as was afterward the case in several Southern cities, an artist of good reputation was received into the best society of the place. I subsequently visited, at such spare time as I could take from the theatres, and usually after the performances, some charming people, of whom I can only remember one or two. A Twelfth Night private ball and supper at one of the principal residences in Baltimore was one of the things I have occasion to remember. The names of those present were placed in a box, and a king and queen of the revels first drawn. It fell to my lot to draw the queen and to be invested with the paper crown, and my partner for the evening, who drew the king's insignia, and with me was installed in the two silk or muslin covered chairs which made an imitation throne at the end of the large parlor, was no less a personage than Louis Napoleon, since Emperor of France, and then living in Baltimore. Whether this had been prearranged or not, I can't tell, but I know it was very gratifying to me, and I found the prince, who spoke English very well and apparently enjoyed the festivities, to be certainly a very good dancer and agreeable partner.

I used to walk down to the Battery every pleasant day, when in New York, with my mother or my sisters.

Sometimes we varied our walk, going up Broadway as far as the brick pavement ran, I think above Prince Street, where Mr. Gilfert opened, in the year after I came to the city, his "Sans Souci," as they called it. It had just been made into a garden by Mr. Niblo, and a temporary theatre put up within the long board fence.

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One of my dearest and kindest American friends was James E. Murdoch, with whom I often played. I recollect very well his beautiful performance of Young Mirabel in The Inconstant, and played Bizarre several times in the same piece; and also Pauline to his Claude Meinotte and Ophelia to his Hamlet, Juliet to his Romeo, etc. But this was much later than the time I first appeared; long after I was married. He was one of the best men and finest actors I ever knew. I loved him and his family dearly, and still correspond with his daughter Fanny, who is at their old home in Cincinnati.

. . . . . .

When I went over to Ireland in 1835—I was married in December, 1834—to visit Mr. Maeder's family, I hadn't seen my home in nearly ten years. On our way back, before going home to New York, we stopped in London for a few days. I walked to the well-remembered Drury Lane Theatre and asked the doorkeeper in the morning if I could go in and see the green-room. He told me it was entirely against the rules, as I knew very well, but I might send a card in to Mr. Wardle Corbyn, whom I had formerly known, and who was assistant stage manager at the time, which I did. His father had been my dancing master in former days. In the meantime, the doorkeeper said I might go in, as I told him I had formerly belonged to the theatre, and I found my own way to the old green-room. And when Mr. Corbyn, who had kindly hurried to meet me, entered the beautiful green-room of Old Drury, he found me sitting in my old accustomed corner, crying as if my heart was broken. The room brought back so many memories, I could not help it; those tears were a tribute and farewell to my childhood's success.

Upon her return from abroad Mrs. Maeder performed at several New York theatres, among them Niblo's Garden, where she had for associates Joe Jefferson, the father of the present Joseph; James Wallack, and others of note. In 1840 she again became a member of the stock company at the Park Theatre. She writes of her home life and makes a reference to the girlhood of Kate Claxton and to other friends as follows:

In Broome Street, between Greene and Mercer, where we lived for several years, a number of gentlemen of the press and artists, musical as well as theatrical, called to see either Mr. Maeder or myself. Mr. Thomas S. Hamblin was a good friend to both of us. I had known him well and acted with him often in the old days, and our one spare room was always at his service. After his death in 1853, his widow, Mrs. Eliza Hamblin, wrote me a most affectionate letter, inclosing his picture and a lock of his hair, which I still have. Steve Massett, too, was a frequent visitor. He would just "drop in" and get Mr. Maeder to look over and suggest some amendment to a new song he was getting out, and my husband would give him always the benefit of his experience. Stephen would run across the way to the Cones, who were nearly opposite me, and sing for them the composition as altered. I admired little Kitty Cone very much, as I used to see her from my opposite window, going to school with her bundle of books under her arm, and long auburn ringlets hanging down her back. She was exceedingly pretty and intelligent also, as her acting in The Two Orphans and of ingenue parts at the Union Square Theatre plainly showed. For a Winter she formed part of a class which I instructed, and a very nice, promising pupil I found her.

John Brougnam was another intimate friend. He resided but a few doors from us, and his wife, the former Miss Nelson, I had known for a long time. . . .

John Brougham was a man of varied talents, and some of his pen-and-ink sketches, which he made to amuse me, I have kept. One which he made and put in a little frame hangs in my room, and in it he has some neat caricature portraits of Forrest, Macready, and many other friends.

It was in New York, I think, that I first became acquainted with Edward A. Sothern. What capital company he was! how genial and gentlemanly! . . .

Sothern and Florence were great friends, and both fond of harmless practical jokes. Poor Florence—he died too young—and neither as a comedian of wonderful versatility nor as a gentle, kind-hearted, liberal, wholesouled man can his place be filled. Only the other day I met his widow, now Mrs. Coveny, at the annual meeting of the Professional Woman's League. Annie has grown younger-looking since I last saw her, some time before Mr. Florence's sudden death, and surprised me by her fresh and youthful appearance.

Another admirable comedian of my acquaintance was John E. Owens, with whom I played in Boston and elsewhere. . . .

The first season I was in the company at Mrs. Drew's Arch Street Theatre, Fanny Davenport was playing the soubrettes. She has had a thorough apprenticeship to the stage, and became a fine actress. I knew her parents very well, and admired Edward L. Davenport's excellent acting in every part he played.

. . . . . .

One of my most serious recollections is of the Astor Place riot, in consequence of the bad feeling existing between Edwin Forrest and Mr. Macready, with whom I was then acting. I was playing the first singing witch in Macbeth on the final night of the riot, and our performance was one to be remembered. After the firing was over, and the military had possession of the entrances and were lined outside the Ninth Street stage door, we were quietly formed in procession, and walked out between the ranks of the militia to the carriages provided for us, or for some of us. I went out with Mrs. Pope, who had played, or tried to play, Lady Macbeth. Some of the audience mixed with us in going out. It had been a matter of earnest consideration how Mr. Macready should disguise himself, but he rejected all proposition for any disguise, except borrowing a Scotch cap, which he wore with his usual dress. Mr. Maeder took his arm coming out, saw him to his carriage door, and then came home with me. This was the second, and, I need not add, last night of the season. The Astor Place Opera House had been engaged by William Niblo and James H. Hackett, for the purpose of presenting Mr. Macready in a series of characters, commencing with Macbeth, and the first night (Monday, May 7, 1849) had been terribly riotous, the play being unheard and the curtain remaining down after the third act.

When I went to Philadelphia my first visit was to Joe Jefferson's grandfather, and I got very friendly with him and Elizabeth, who afterward married my brother Charles. "Aunt Bess"—as the young folks designated her—was particularly fond of young Joe; they all lived together in Powell Street, Philadelphia. One of my earliest acquaintances in that city was young Pierce Butler, who afterward married Fanny Kemble. Mr. Butler was a very elegant gentleman, a leader of the young society, and extremely fond of the theatre.

. . . . . .

My last appearance on the stage—1839—was in Baltimore. I had been with that part of Mr. Daly's company which was traveling through the States, under the management of Arthur Rehan, and had closed with them and accepted an engagement to play in Richard Mansfield's company for ten months, which, however, only lasted about ten days. I didn't get along with Mr. Mansfield, or he didn't with me, somehow. Then I made up my mind to give up and rest in my quiet home, when Mr. Rehan begged me to oblige him by playing one more month in Baltimore—some one being, just then, badly wanted by him for old lady parts. Glad to do anything to oblige Arthur, I made my last appearances in that month in Baltimore, performing Mrs. Jeremiah Joblots in Mr. Daly's latest success of that time, The Lottery of Love.

Space limitations forbid the presentation of more of Mrs. Maeder's interesting reminiscences. Knowing, as she did, most of the great actors and actresses who graced the American stage during a period of seventy years, her autobiography is necessarily a rich mine of anecdotes and information of which the extracts here published give but a hint, and into which it is very profitable to delve.

MORE UNFOUNDED RUMORS.

A. M. Palmer has been summoned unexpectedly to Chicago, where the final disposition of his trouble with the Davidsons is expected to be reached this week. He left town on Saturday night and he expects to return next Monday. The probability is that the controversy that has arisen in connection with the Great Northern Theatre will be settled.

A story was printed last Friday that Mr. Miner had arranged with Mr. Palmer to take control of the Fifth Avenue Theatre; that Samuel Rork would be associated with Mr. Palmer in its management; that they purposed producing comic opera there, with a company headed by Camille D'Arville, and much more of an equally readable character.

Mr. Palmer informed THE MIRROR on Saturday that there was not a word of truth in the story, which he characterized as "an imaginative rigmarole." Where it originated nobody seems to know, but it probably came from the Rialto's industrious rumor-factory.

As THE MIRROR announced last week, Mr. Miner has found no one to whom he cares to relinquish the Fifth Avenue, and there is scarcely a doubt that he will continue to manage it personally next season. He has had a highly successful season, and he has more applications for time next season than he can accommodate.

MR. COGHLAN'S SUMMER PLANS.

Charles Coghlan will go to his place on Prince Edward's Island this week. He will be accompanied by Mrs. Coghlan and his daughter. Later, when she has fully recovered from the effects of a recent surgical operation, his sister Rose will go there, too. Mr. Coghlan is fond of trout fishing, which abounds in the vicinity of his farm, and he will spend some time with his rod and reel. In July he expects to go to London for a brief visit, during which he will complete the comedy he is writing for John Hare. Beerbohm Tree wanted Mr. Coghlan to play Marc Antony in a projected revival of Julius Cæsar at Her Majesty's Theatre in London, but there is reason to believe that Mr. Tree has changed his mind and will not present that tragedy.

A SUCCESSFUL EXPERIMENT.

Manager Augustus Pitou has changed the scale of prices at the Grand Opera House by raising the price of seats in the first three rows of the orchestra to $1.50. This has been done in order to obtain in future some of the strongest attractions on tour, which will not appear at houses charging less than $1.50, and the experiment last week proved most successful.

ROLAND REED AS A PLAINTIFF.

Roland Reed closed his successful season last Saturday and proceeded to Macon, Ga., to attend the trial of his suit against the Southern Railroad. Isadore Rush and Mary Myers, members of Mr. Reed's company, went with him, as they also have personal suits against the same corporation for injuries sustained two years ago in a wreck at Scotland, Ga.

Deer Park on the Crest of the Alleghanies.

To those contemplating a trip to the mountains in search of health or pleasure, Deer Park, on the crest of the Alleghany Mountains, 3,000 feet above sea level, offers such varied attractions as a delightful atmosphere during both day and night, pure water, smooth, winding roads through the mountains and valleys, cricket grounds, ball grounds, golf links, tennis courts, and the most picturesque scenery in the Alleghany range. The hotel is equipped with all adjuncts conducive to the entertainment, pleasure and comfort of guests.

There are also a number of furnished cottages with facilities for housekeeping.

The houses and grounds are supplied with absolutely pure water, piped from the celebrated "Boiling Spring," and are lighted with electricity. Deer Park is on the main line of the Baltimore and Ohio Railroad, and has the advantage of its splendid Vestibuled Limited Express trains between the east and west. Season excursion tickets, good for return passage until October 31, will be placed on sale at greatly reduced rates at all principal ticket offices throughout the country.

The season at Deer Park commences June 21, 1897.

For full information as to rates, rooms, etc., address D. C. Jones, Manager, Camden Station, Baltimore, Md.

GOSSIP OF THE TOWN.

Robert B. Mantell, under the able management of Mart W. Hanley, has just closed the most prosperous season he has enjoyed for four years, and with his wife has betaken himself to Shippen Point, Stamford, Conn., where he will spend the Summer. During the recent Shakespearean Festival in Philadelphia Mr. Mantell appeared as Orlando in As You Like It, and as Othello to great favor. The Philadelphia papers were particularly warm in their praise of his presentation of the Moor. Mr. Mantell's next season will begin about September 1, probably in Philadelphia, where he is a pronounced favorite, and his tour will include the principal cities of the country, and may be extended to the Pacific Coast. In Mr. Mantell's repertoire will be two new plays, The Fatal Flower, by Howard Hall, and A Gentleman of Gascogny, by Dudley Hall. Probably during the season he will also produce a new romantic drama by W. A. Tremayne. Mr. Mantell will also, in two-week stands, play Hamlet, Othello, Monbars, and The Face in the Moonlight. He will be supported by Charlotte Behrens and a strong company, and continue under Mr. Hanley's management.

Wu Ting Fang, the new Chinese minister, and his suite saw the Bostonians at the Knickerbocker last Tuesday evening.

John Griffith was an interested auditor at the Grand on May 10, when E. H. Sothern played An Enemy to the King.

Heinrich Conried prevented a performance of Fledermans at the Germania Theatre on May 10, when Marie Geistinger substituted Three Pairs of Shoes.

John E. Kellerd and Mary Shaw will impersonate Shylock and Portia in the trial scene from The Merchant of Venice at the Collier benefit next Thursday.

Heinrich Conried sailed for Europe last Wednesday.

Under the Red Robe will continue at the Empire until May 22.

Ralph Edmunds, editor of *Theatrical Tidings*, sailed last Wednesday for Europe. He will return early in August to resume the publication of his press-sheet.

Fire in a shop in the Columbus Theatre building did $300 damage on May 10, just after the audience had been dismissed.

John B. Maher has gone to St. Paul for the Giffen and Neill company and Dan Mason has taken his place in The Man from Mexico.

Silver mounted hand mirrors will be the souvenirs for the two-hundredth performance of The Girl from Paris, May 24.

Marie Geistinger, the celebrated German actress who is now playing in New York, occupied a box at Fanny Rice's performance of At the French Ball last Wednesday afternoon. The box was draped with the German colors and the selections played by the orchestra were those which Madame Geistinger has herself sung. At the French Ball is founded on one of her plays, called Three Pairs of Shoes.

At a meeting of the Madison Square Garden company last Tuesday the following directors were elected: P. K. Sturgis, J. Pierpont Morgan, D. O. Mills, Charles Lanier, H. H. Hollister, W. F. Wharton, Stanford White, W. C. Gulliver, James T. Woodward, H. I. Nicholas, and James C. Young.

Frank Percy Weadon, of the Bostonians' business staff, was committed last Thursday to the Bloomingdale Asylum on application of his wife, Marie Weadon. Mr. Weadon is suffering from a mild dementia and may soon recover.

The Chinese embassy, en route to London, attended the performance at the Casino last Thursday evening.

A daughter was born to Mr. and Mrs. Herbert A. Cripps in this city on May 13.

William J. Hanley, a son of manager Mart W. Hanley, is a promising young actor. He distinguished himself last season in various roles in Robert B. Mantell's company.

The Mysterious Mr. Bugle is expected to run all Summer at the Lyceum.

A Round of Pleasure will be tried at New Haven on Thursday.

The Knickerbocker Theatre glories in a newly established refrigerating device which is calculated to keep the temperature between 70 and 75 degrees.

Edwin P. Hilton, who will direct the next season's tour of Monroe and Hart in The Gay Matinee Girl, has already, it is said, engaged to support them three women who are now heading their own companies; Lew Sully, who was for years the principal comedian with Carncross' Philadelphia Minstrels; James R. Homes, the bass singer and song writer; Beatrice Leo, Fern Melrose, and Alice Hamilton. The company will number twenty.

HOTEL LA GRANGE

117-127 WEST 34th STREET.

Select Family Hotel, American and European plan. Double rooms, $8.00 week upward. Table board, $5.00. **Table d'Hote Dinner, 50c.**, with wine 75c.; highly praised by leading artists in the profession. Southern dishes a specialty. Lunch, 40c. Breakfast, 25c. Meals a la carte.

TELEGRAPHIC NEWS

CHICAGO.

The Down-Town Houses Closing—"Punch" Wheeler Heard From—"Biff's" Chat.

(*Special to The Mirror.*)

CHICAGO, May 17.

One by one the big down-town houses are closing the regular season. The Great Northern remains "dark," and on Saturday evening the Columbia "shut up shop" for a time, at least, Miss Mather winding up her successful engagement of two weeks in Cymbeline, Leah the Forsaken, and Romeo and Juliet. Apropos of the Mather season, it is a pleasure to reproduce the following document, which, it is needless to say, is highly prized by W. W. Tillotson, who managed the company, and who left here last week:

DEAR TILLOTSON.—It has been said, and justly said, that an honest man is the noblest work of God. But if, in addition to honesty, can be added decency and impartiality, the work of the Almighty may be said to be enhanced in no small degree. To you, in whom these three qualities are embodied, we, the undersigned, in recognition of the many pleasant hours we have spent in your company, beg your acceptance of the accompanying "Bonds of Friendship," and hope that each one will serve to pass the time as pleasantly for you as you have often made it pass for us. In addition, you may rest on the assurance of our combined esteem and regard. (Signed:) Edward J. Healey, William Courtleigh, Albert Bruning, William McVay, T. T. Cohilling, D. L. Farnum, Clare Barry, H. A. Weaver, Harry De Vere, William Redmond, T. Henry Kolker, Walter Stuart, Lyman Farth, Florence Wallach, Nick Long, Georgie Black.

There should be more of these courtesies in the profession, I think.

Digby Bell has done so well in The Hoosier Doctor at the Grand that Managers Hamlin and Harrison have arranged to continue it two weeks longer, after which Seabrooke will come to present Broadhurst's new comedy, What Happened to Jones, now being rehearsed in Detroit. Laura Joyce Bell, who has made such a hit as Grandma, is soon to erase her wrinkles of grease paint to bloom again in light opera, and her part will be played by Annie Ward Tiffany. Gage Clarke, a clever Chicago boy, who was with the Hoyt forces, is responsible for the smooth stage management of the Thomas play. Had I seen the play without knowing the name of the author I should have held Augustus responsible, for the lines are very "Thomasian." The twenty-fifth performance will be signalized by souvenirs this week.

I had always believed implicitly in the saying that "a man is known by the company he keeps" until this season. That there are exceptions to every such rule has been made manifest to me by the number of actors and actresses I have met who have been unable to find out who keeps their companies.

During the past week I have been greatly interested in the graphic reports from the Greco-Turkish battle grounds sent to the newspapers by Stephen Crane, the young novelist. Very few people, I believe, are aware that the author of "The Red Badge of Courage" is the eldest son of William H. Crane, the veteran comedian.

The bill this week at the Alhambra is Salter and Martin's big Uncle Tom show, which had two great houses yesterday afternoon and evening. Thus far Manager Barry has met with much success in his bookings.

I met Gus Williams at the Auditorium the other day. He is here with Tony Pastor for three weeks, his foul intention being to live as far away from New York as possible while his wife undertakes the burden of moving to their new home in Yonkers. Gus never looked better in his life, and Clerk Shafer is authority for the statement that he rises early and writes a poem every morning before breakfast.

Frohman's melodrama, Two Little Vagrants, has scored a pronounced success at Hooley's, where it entered upon the second and last week of its run last night. The season advance sale for Ada Rehan and the Daly company, which comes next week, is very large, and the prospects are for a great two weeks before Never Again opens at Hooley's for a Summer run.

The fifth anniversary of the first production of Shore Acres was celebrated at McVicker's this evening, Mr. Herne giving away a richly framed picture of the Giddy Ann of the play. Yesterday Mr. Herne spoke on "The Drama" from the pulpit of Rev. A. J. Canfield, of St. Paul's Universalist Church here.

The new Bijou, formerly the Standard, was opened successfully last week by the new managers, E. H. Macoy, Jr., and B. R. Clawson, Jr., the attraction being Sadie Raymond in Daisy, the Missouri Girl. Yesterday she was followed by The Midnight Flood. The latter has been following a great many Missouri girls lately, by the way. Marie Wellesley presents The Octoroon next week. James Paiser, whom we first saw here with Irving, is business-manager of The Hoosier Doctor, Bell's play.

George N. Bowen, manager of the Dohany Theatre at Council Bluffs, Iowa, was one of the callers at my down-town court last week. Duncan B. Harrison and Digby Bell also dropped in.

Digby, by the way, dropped the middle initial, "V," from his name some time ago, as it was also worn by an uncle of his with whom he was not on good terms. As Digby has been growing quite stout of late, he sent a dozen pairs of his trousers to a tailor not long ago to have them enlarged. When they were returned he held a pair up for Mrs. Bell's inspection, and said: "I can't get rid of that 'V.' Here's a big one in the back of each pair of these."

Among "the legits" in vaudeville here this week are Marie Dressler, at the newly opened Masonic Temple Roof Garden; Ezra Kendall, Mollie Fuller, and Fred Hallen, at the Chicago Opera House; Mattie Vickers at the Olympia, and Tim Murphy in Sir Henry Hypnotized, at Hopkins', where the stock company is presenting Tne Wife.

Over at the Tivoli yesterday that talented actress Julia Stuart had two good houses to welcome her in the old favorite, East Lynne.

E. P. Simpson, who manages the Boynton chutes on the West Side, has taken a long lease of the Academy of Music and will reopen it August 8. He was formerly a Philadelphia manager. Yesterday the Academy closed with a big testimonial to Treasurer George M. McDonnell.

Manager Harry B. Clifford is doing well at the Gaiety with his latest burlesque, The New Babylon. To-night a benefit was given for the Greeks. Work is progressing rapidly on Manager Clifford's new Savoy, on State Street.

"Punch" Wheeler writes me as follows:

A soubrette interpreter friend of mine, who speaks twelve languages, went to the Nashville Centennial last week and to-day she writes me that on account of hard times she has been obliged to cut her languages down to nine. I send you a programme from Johannesburg, South Africa, with the Nichols Sisters and Leola Minstrels in the bill. I saw them all in New York Sunday. They open at Koster and Bial's Monday. I have just learned that John Fraser, Jr., "Our Jack," the South Side author, has decided to dramatize my last letter to THE MIRROR. The scenery is now being printed at a wall paper factory. A continuous cigar will be given away as a souvenir. Cuban goods are hard to buy, so this will be made of a Stock Yards filler with a Goose Island wrapper. I am holding a lot of stock for you in this scheme.

Louis James, "the best audience that ever sat through a play," was at the Auditorium with his wife last week. He arrived just in time to witness the entrance into the rotunda of his friend, Digby Bell, who had been in a bicycle collision, and had half of Michigan Avenue plastered over a new bloomer suit.

An actor who recently played Armand in a Western town looked the house over at his first entrance and then, turning to the Camille, said: "Darling, we are alone." The business done on that trip drove poor Armand to drink, and if he doesn't chop off and take bromide he will soon be paying royalties to Palmer Cox.

"BIFF" HALL.

PHILADELPHIA.

Nethersole Ends Her Tour—1999's Success—Theatres Closing—Notes and Gossip.

(*Special to The Mirror.*)

PHILADELPHIA, May 17.

Olga Nethersole closed her American tour and the season of the Chestnut Street Opera House on Saturday evening to a crowded house, playing to $2,300 for the matinee and evening performance. When she appears again in this country, after an absence of several years, and married, it is feared that her drawing powers will have vanished, thus losing to our managers one of the best and most attractive of stars.

This week closes the season of the regular theatres, after which the only places of amusement that will be open are the Grand Opera House, the Girard Avenue Theatre, and Forepaugh's Theatre for one week longer, the Bijou Theatre for the entire summer, and probably the Lyceum Theatre.

1999, the merry comic opera success, closed its season at the Chestnut Street Theatre on Saturday evening, and received the highest praise from the entire press of this city, as being one of the most complete, costly, and up-to-date attractions ever seen in the Quaker City. It is booked for a return date the coming season.

The Broad Street Theatre for last week of the season has an excellent attraction in E. H. Sothern, who plays a return engagement in An Enemy of the King, with the first appearance in this city of Virginia Harned in the role of Julie de Varion. This being the only prominent attraction here this week, the opening to-night was large, and the prospects for week are good.

Colonel Ingersoll is delivering his new discourse, Truth, to-night at the Chestnut Street Opera House. The house is filled.

The Castle Square Opera company present this week for the first time by the company at the Grand Opera House, Girofle Girofla, with the following cast: Title-role, Edith Mason; Aurora, Bessie Fairbairn; Paquita, Alice Indson; Pedro, Miss Rutledge; Marasquin, Thomas H. Persse; Mourzouk, W. G. Stewart; Don Bolero, Raymond Hitchcock. These singers are aided by the large and well-trained chorus, and the orchestra of twenty under the able and talented leadership of Selli Simonson. The first anniversary of opera by the Castle Square Opera company will be fittingly celebrated on May 26 by an entirely new production of Erminie, with all the favorites now with the Baltimore and Washington companies included in the cast.

The People's Theatre was closed for the season May 15, and Powell, the magician, at the Eleventh Street Opera House, also closed his season on the same date.

A piece of marble, alleged to be from General Grant's tomb, will be given this week to every visitor to the Dime Museum. A certificate from the contractors who supplied the marble will accompany each piece.

This is the last week but one of the season of the Girard Avenue Theatre, and the company is so excellent that it deserves special notice. It is as follows: Edwin F. Mayo, Harry Davenport, Augustus Balfour, Edgard L. Davenport, George Barbier, Edwin Holt, Joseph B. Everham, L. E. Fridenberg, Edwin Middleton, Wilson Hummel, William Parke, Sheldon Lewis, R. R. Villiers, Mary Shaw, Frances Graham, Emma Maddern, and Cora Williams. Creston Clarke, in The Merchant of Venice, will appear for the week of May 24.

Sousa's Band at the Academy of Music last week performed an entirely new march called Star and Stripes Forever. A new bill in equity has been filed by the estate of David Blakely in this city against Sousa. The decision in this case will establish an important precedent as to whether an actor or performer is legally justified in refusing to carry out a contract giving a manager exclusive control of his services for a stated period, after the manager has invested a large sum of money in order to make the actor a paying theatrical attraction. Charles W. Strine was appointed Sousa's manager by the Blakely estate, and the management was agreeable to both parties. But trouble arose in Brooklyn, where Sousa recognized Christianer as manager of the Band, stating that Strine was not acceptable to him, and Sousa is now giving concerts under his own regime and profit.

For the last week but one of the season at Forepaugh's Theatre, The Eagle's Nest, given by George Learock, Rose Leigh, and the stock company, is being played to good business. For the coming week Moths and Camille will be given, each for three nights. In spite of the general depression Mrs. John Forepaugh, through her excellent management, popular prices, and judicious selections of favorite plays, has done an average good business.

Walter Damrosch will personally lead his New York Symphony Orchestra of sixty five pieces at the opening of Willow Grove, the Summer resort of the trolley companies. His engagement is for three months, Damrosch to lead at every concert. Pauline Hall, M. Guille, Del Pappa are also booked there.

The Horse Show, at Wissahickon Heights, a great society fad, will open on May 25 for five days, and will attract many people from the surrounding cities.

The Park Theatre will be sold at auction this Thursday, May 20; the present lessee, William J. Gilmore, informed me that the purchaser could have immediate possession, if desired.

The Auditorium closes its season this week. The bill is George W. Monroe in new monologue act; Richard Haslow, assisted by Russell Bassett, in a sketch, Catching a Duke; Fanny McIntyre, with Will Bernard and Hattie Schell, in Maid Marian; Billy Van, T. Wilmot Eckert, and Emma Berg, vocalists; Edna Aug, Douglass and Ford, Weston and Beasley. Baseball is played by electricity every afternoon.

The Chestnut Street Theatre is opened every afternoon with the sporting novelty, Electric Baseball, played by automatons.

Engagements at Keith's Bijou include Isabelle Urquhart for May 24. Charles Dickson and his wife, Lillian Burkhart, in a new one-act play, A Man About Town, will soon appear.

The World's Fair Burlesque company are booked at the Lyceum Theatre for week of May 24. Electric Baseball is a feature here every afternoon.

The Kensington Theatre closes the season this week with the Orpheus Star Burlesque company.

Thomas F. Kelly, manager of the National Theatre, has already gone to his Summer villa at Cape May.

This year our theatres have closed much earlier than in former seasons, and from present prospects the majority will defer their fall opening until the middle of September.

S. FERNBERGER.

BOSTON.

The Theatres Are Closing, but Benton Still Finds Interesting Matter to Write About.

(*Special to The Mirror.*)

BOSTON, May 17.

One more house has closed its doors for the season, and the present week is the last of the regular season at one other.

At the Hollis Street, Kellar, the magician, opened a two weeks' engagement to-night, and again proved his right to the title of "Premier Magician of America." The theatre was packed, because the occasion was the annual testimonial to Charles J. Rich, assistant manager of the theatre. Kellar's illusions were the finest ever shown in Boston, many being given to-night for the first time in this city.

Fanny Davenport closes the season at the Boston with a series of farewell performances of Gismonda, Fedora, and La Tosca. As Miss Davenport has announced that next season, beginning with a long run at the Boston, she will devote herself to her new play by an American, it is not strange that the advance sale for the present week has been even larger than has been the rule of her previous engagements at this house, and all Bostonians know that the Fanny Davenport weeks are the best that the Boston Theatre has had in the past three seasons.

At the Castle Square the third play of the career of the new stock company is The Banker's Daughter. In old times the visits of the Union Square company in this piece were memorable, and later it had a successful run at the Boston Museum, but to many theatregoers the revival to-night came like a novelty, and the new organization won laurels before a crowded house. Tony Cummings is doing wonders with his players, and the performances are even and effective.

E. S. Willard closes his American tour with the engagement which opened at the Tremont to-night. The present week is to be devoted to The Rogue's Comedy, the Middleman, and The Professor's Love Story, none of which, it is announced, will be in his repertoire next season, as he is to make new productions. Since Mr. Willard was here his company has been strengthened by the engagement of Maud Hoffman, who is a decided favorite in Boston.

The Good Mr. Best was originally engaged at the Boston Museum for a two weeks' stay, but so emphatic has been the hit which has been made that it promises to run for a long time to come. An instance of the wisdom of Rich and Harris in having the organization an all-star one instead of a one-star combination was shown last week. R. A. Roberts, who plays the Good Mr. Best, was taken ill. Had it been a one-star company there would have been no one to have filled the vacancy and the theatre must have been closed, but instead one of the lesser lights stepped into the gap and the performance went on without interruption; in fact, the hit was nearly as great as that made by Mr. Roberts.

Mr. and Mrs. Charles Dickson remain for another week at Keith's.

A Flag of Truce is the play at the Grand Opera House.

Katherine Rober remains another week at the New Grand, playing Camille.

The Boston *Herald* came out last week with the suggestion that the French Government ought to decorate Fanny Davenport in recognition of what she had done for Sardou in this country.

I hear that Frank W. Noxon, who writes The Man with the Longnette for the *Record*, has been engaged to go on the road in advance of May Irwin next season.

Pauline Hall has decided upon her plans for the coming three years. She will sail from New York the last of August and go direct to Berlin, where she will be heard at the Winter Garden in the early Autumn. Her present plan is to remain abroad until after the Paris Exposition, and she has already had offers to appear in that city in 1900.

Dropping a Hint, the one-act piece in which Lillian Burkhardt has been playing this year, has been identified, so Mildred Aldrich says, as a one-act sketch by Sidney Grundy, which used to be in the repertoire of Rosina Vokes, Man Proposes. It is the same sketch used by J. T. Sullivan.

Valhalla lasted one night. It was a comic opera, with words by Frank K. Young, and music by Dr. George W. Currier, both newspaper men of Boston. It was to have been given for a week for the benefit of the *Travellers'* Red Cross Bureau. One performance was sufficient, and those who came the second night were informed that no further performances would be given. The next day the *Traveller* said that Dr. Currier had sold the piece for $10,000 and a good royalty upon the condition of withdrawing the opera at once. The buyer was said to be Fred C. Whitney, who was further said to be in negotiations with Dr. Currier for another new opera to be produced at his New York theatre early in October. As the negotiations were said to have been conducted by telephone, I am afraid some one has been stringing the doctor. But it was better to give $10,000 than to stand another performance of the piece, which was amateurish in construction, monotonous in music, and ludicrous in its acting.

Mrs. Rachel Noah France has instituted a new form of entertainment, and for the first time last week she gave it before the ladies of the Cantabrigia Club. Mrs. France has prepared an admirable paper on Shakespeare's Heroines, and illustrates each one with a recitation of striking scenes.

The old Music Hall organ, which cost $60,000 when it was built many years ago, was sold at auction last week and brought only $1,500.

Melbourne MacDowell is taking advantage of the Boston engagement to fit out his yacht the *Tacoma*, and making preparations for prize winning this Summer.

Anne Caverly, who made many Boston friends during her course at the Emerson College of Oratory, was cordially welcomed back when she came as a member of the company supporting Ada Rehan. She was especially good in The Magistrate, in which she played Popham.

C. H. Harper, who was one of the tenors of the Castle Square Opera company, was married to Cora Larkin, of Malden, last week.

Richard Mansfield's last week at the Tremont had an anniversary. The thousandth performance of Dr. Jekyll and Mr. Hyde was given on Thursday, and it was almost on the tenth anniversary of the original production, which was on May 9, 1887. Mr. Mansfield is going abroad this Summer, and will consider a number of new plays, but he will not say what they are until he returns. He is to have a long New York run next season, and Timon of Athens will be the Shakespearean revival which he will make.

Mrs. Atherton Brownell is to be one of the members of the company playing The Walking Delegate at the Tremont this Summer.

Rev. John Marsters made a plea for a dramatic college before the Playgoers' Club last week. He thought that $40,000 would be sufficient to provide land and buildings, and that the running expenses would not exceed $18,000 annually. Students should be given an education as cheaply as was consistent with thoroughness, and the price of board ought not to be more than $5 a week.

Mr. Marsters thought that his plan for securing the necessary funds was very simple, and could not fail to be successful if the business end of the scheme was properly managed. He proposed that each of the twenty large cities of the country should give a benefit for the college once a year. This would provide an annual income of about $10,000. Of the three hundred or more theatrical companies in the country, each would probably be willing to contribute $50. This would swell the total annual income to $25,000. There came very near being a storm at this meeting, for the lecturer made allusions to critics which roused resentment, and several members of the club took part in the impromptu debate. But peace was finally restored, and all ended happily.

William Seymour is having a lively time conducting the preliminary rehearsals of The Walking Delegate, as all the principals are not here yet, and he has to take the parts of the absent ones.

A clever swindler secured about $200 in Boston last week by counterfeiting lithograph passes to the Hollis Street Theatre. He succeeded in disposing of a large number to pawnbrokers and scalpers, who in turn sold them to theatre patrons who were desirous of getting good seats at reduced rates. But the fraud was early discovered by Manager Rich, and the police were warned. The Tremont also suffered in a lesser degree.

Joseph Jefferson gave a smoke talk before the University Club on Saturday. His subject was "The Stage," and at its conclusion an informal reception was held.

I hear that Maud Horsford has been engaged to succeed Louise Thorndike Boucicault in Henry Miller's company.

When Arthur Hoops closed his season with Sol Smith Russell in this city he began to look out for a one-act piece to be used in vaudeville. He has secured one by George Ede, and will present it in Chicago. Next season Mr. Hoops will be seen with one of the New York stock companies.

Minnie Dupree and Jessie Busley will probably make a tour of Keith's circuit late in August, playing a one-act comedy sketch written especially for them by Mrs. Evelyn Greenleaf Sutherland.

Mansfield's Uncle Tom's Cabin company started from Boston last week, and came to grief at Rich's Theatre, Fall River. The angels were John Lawrence, L. A. Fredericks, a Mr. Jennings, and a Mr. Dunbar. The total capital secured for the outfit was $185. The manager retired after the first performance, which was so bad that it drove the entire audience from the theatre, and the company had their property seized by unfeeling boarding-house keepers.

Eugene Tompkins has been suffering for a week from a severe throat affection, but he is now convalescing and expects to be out in a few days.

The Castle Square has been making a thorough test of the relative value of newspaper advertising as compared with billboards and lithographs, the result being decidedly in favor of the papers.

George Norcross, a billposter for the New Grand, injured his finger in some manner last week, and the injury was dressed at the City Hospital. His mother was in his room as late as 2.30 A.M. Saturday, and left him there, apparently all right. When she went to his room Saturday morning he was dead. Medical Examiner Draper was notified, and after an examination stated that the young man's death was due to alcoholism.

Fanny Davenport does not seem likely to gratify curiosity in regard to the author of her new play. She was going to tell about it when the work was completed, but although the piece is finished the secret is still kept. It is not an American play, but is a melodrama written round a great historical character. The scenery and costumes will be made in London, and rehearsals will begin about the last of August.

Richard Mansfield has had a copyright performance of Master of Ceremonies given in London. This is a dramatization of George Manville Fenn's novel by Maria Booth, who was the daughter of Junius Brutus Booth, second, by his second wife.

I hear that time is being held here next season for Colonel Mapleson's Opera company.

The Boston has got a cat at last—in fact, two of them. The old feline died last season, and the place was deserted by cats until Nip and Tuck arrived in the box-office.

About four years ago Fanny Johnston gave Charlie Metcalf, press agent of the Hollis and Museum, a fine Yorkshire terrier. There is now sorrow in the Metcalf family, for "Duke" has been stolen.

George W. Wilson has closed his season with Shore Acres, and has been resting in Boston preparatory to going to Paris for the Summer. His daughter is being educated there.

It will not be lawful for any one to give public entertainments on Sunday hereafter, excepting charitable and religious organizations, and they only in their own buildings and without an admission fee unless a license is granted. A bill making this restriction passed the House last week. This is a result of some of the fake charity concerts which have been given this season.

Mr. and Mrs. George Fawcett are going to spend the Summer at Little Deer Isle, Maine.

Saharet has joined the company playing The Good Mr. Best for the remainder of the engagement at the Museum.

Joseph F. Wagner and Vincent T. Fetherston are to have their annual benefit at the Hollis on May 29.

Josie Sadler's wedding dress is now on exhibition at one of the windows at White's.

Rumor has it that Charles Dickson will play the leading part in a musical comedy to be produced here during the Summer.

W. Howard Booker, ticket agent at the Columbia, is going on a bicycle tour through France and Italy during the Summer with a party of college boys.

Mabel Dixey and her mother are going to move to New York within a few weeks. Miss Dixey, who is the sister of Henry E. Dixey, has made unquestioned success in some of the special performances which have been given in Boston this year.

Rumor has it that a Boston lady unknown to

literary fame has written a play which has been accepted for Maude Adams.

It has been announced that Joseph Murphy will put on a new play next season.

The Chinese actors who were fined $10 apiece for playing on Sunday appealed their cases to the Superior Court, where their fines were cut down one-half.

A personal friend of Julia Marlowe tells me that her plans for next season include several novelties, at least one of which is a Shakespearean revival. Charles Dillingham is to direct the tour next season, and as he is now in London no official announcements about plays or company will be made before Autumn.

They have been tearing down the Old National Building on Portland Street, which is on the site of the Old National Theatre, which ended its career as a place of amusement in 1863.

JAY BENTON.

ST. LOUIS.

Benefits Galore—Vaudeville Bills—Opening of the Suburban—Notes.

(Special to The Mirror.)

ST. LOUIS, May 17.

The bill at the Hagan last week embraced three of the brightest stars on the vaudeville stage—namely, Billy Emerson, Ezra Kendall, and Charles A. Loder—and of course they all made successes in their various acts. Commencing this afternoon, the programme includes a number of equally clever people. Maurice Barrymore, assisted by his company, was the leading feature, and gave a one-act play called A Man of the World, which made quite a hit. The other attractive features on the bill were Clifford and Huth, Smith and Fuller, Imogene Comer, Barney and Russell in their amusing act, The Dago and the Monk, Fisher and Carroll, and others.

This week closes the Hagan season of thirty-nine consecutive weeks. The record has been brilliant in every respect.

Fine audiences greeted Ada Gray at Havlin's last week, when she gave her own version of The New East Lynne. It was well staged and acted by a strong supporting company, led by Charles F. Tingay. The house was closed last Saturday night after a most successful season.

Little Egypt, of Seeley dinner notoriety, was at the Standard Theatre last week, heading a company of vaudeville people. Big audiences attended both the evening performances and the daily matinees. After the Saturday night performance the theatre was closed until the Fall. Manager Butler has been highly pleased with his season.

Hopkins' Grand Opera House did a land office business all last week, the evening performance being particularly well attended. Nearly every night people were turned away. The drama was 7—20—8, given by the stock company. The strong vaudeville features were Lew Dockstader, The Masco Twins, Harry Atkinson, and about a dozen other people who stand way up in vaudeville. Last Friday night Charles Burnham, of the stock company, had his benefit, and it was a big one. Commencing with yesterday afternoon's performance, the new weekly bill was put on. The play given by the stock company was the great success A Charity Ball, and the vaudeville programme included Ola Hayden, Mason and Healy, Dillon Brothers, Roach and Whiting, Hayden and Heatherton, Ben Harney, and Conway and Leland.

Next Saturday night's performance will end the season at Hopkins'. The season has been a phenomenal one. Not more than a dozen nights has there been anything but standing room.

This week there will be two benefit performances at Hopkins'. Miss Modena, a capable little actress and a member of the stock company, will have her benefit to-morrow, and next Friday that "Little Giant" treasurer J. H. Lester, who has made many a friend by his serene manner of saying "Standing room only," will have his turn. There is no doubt but that he will "turn 'em away" very early.

Gus Weinberg, the comedian of the company, will wait until Saturday, May 29, for his benefit. The attractions he will offer will be volunteers from the other places of amusement open at that time, or members of the stock company who may be in the city, as well as local talent. He himself will do several turns as an extra attraction.

C. W. Woolfolk, the auditor of the Tri-State Amusement Company, controlling the Century and Hopkins', has been away to his old home in Orange, Orange County, Va., on a two weeks' visit.

The attaches of Hopkins' will all be transferred to Forest Park Highlands, which will be opened next Sunday night, Hopkins' closing the night before.

Al. Ahrens, of the Fourteenth Street Theatre, will preside as usual at the box-office at Uhrig's Cave this Summer.

Cal Hopkins was in the city for a couple of days the early part of last week. He came down to make the final arrangements for the Summer season at Forest Park Highlands.

The Grana and Hebert Shoot the Chutes Vaudeville season will open May 24. The stage will be fitted up with all up-to-date accessories, and the seating capacity will be fifteen hundred. A strong bill has been secured for the opening week.

Musical Director John Lang, of Koerner's Garden, is getting everything in shape for the opening the first week in June. The pavilion is ready, and so is the stage, except for the finishing touches. He has engaged a strong company.

John Havlin was in the city last Monday on some business connected with his theatrical interests.

Morris Spyer, musical director at the Fourteenth Street Theatre, will conduct the orchestra at the Suburban this Summer.

The opening opera at Uhrig's Cave, to be given by the Castle Square company, has not yet been announced.

Two immense crowds attended the opening of the Suburban Garden yesterday. The vaudeville attractions included Jennie Yeamans, Press Eldridge, Georgie Gardner, Chinese Johnnie Williams, Dan Quinlan, and others. The admission was free, with 25 cents for reserved seats. Managers Ianainpoulo and Max Gumpertz have some of the very strongest attractions in vaudeville booked for the season.

The races at the Fair Grounds began last Saturday and a very large crowd attended. They will be continued for ninety days.

On Friday night, May 28, at the Olympic Theatre, Ralph Stuart, the popular leading man of Hopkins' Stock company, will take a benefit tendered him by the St. Louis Versatile Club. Charles Townsend's three-act drama, Rio Grande, and an original one-act play by Stuart and Bragdon, entitled A Mutual Friend, will also be given.

W. T. Wintermuth, who has just finished part of a season with James O'Neill, will be given a benefit at the Fourteenth Street Theatre on May 29, appearing in Ingomar. After the performance he leaves with the Nancy Gibson and Joseph O'Mara company for a tour through the State, opening at Booneville, Mo. The repertoire will include Ingomar, Lady of Lyons, and The Hunchback. The tour will last for four or five weeks.

The opening programme at the Forest Park Highlands next Sunday, under the management of Cal Hopkins, includes the following well known vaudeville artists: Misses Marie Dressler, Lewis, and Earnst, Charles Wayne, Anna Caldwell, Duryea and Mountford, and Crane Brothers.

Hugh Quarles, the treasurer of the Century Theatre, officiates in the box-office at the Suburban this Summer.

W. C. HOWLAND.

BALTIMORE.

Good Business for the Opera Companies—Clara Morris—Summer Attractions.

(Special to The Mirror.)

BALTIMORE, May 17.

The delightfully cool weather is conducive to the success of a Summer opera, and as a consequence business has improved at both Ford's and the Academy.

Erminie is the bill at the Academy of Music to-night. It is produced by the Castle Square Opera company, under an especial arrangement with Francis Wilson, the owner of the American rights. Grace Golden, whose charming voice and refined manner have made her a great favorite with our public, sings the title-role in excellent style. Joseph Sheehan's fine tenor is heard to advantage. He is an artistic singer and should develop into an equally accomplished actor. The comedy element is supplied by William Wolff and Arthur Wooley, who are entertaining as Roddy and Coddy. Melville Stewart, Etta Bartlett, and Raymond Hitchcock are also in the cast. The chorus is well drilled and attractive. Next week a sumptuous production of Carmen is promised.

The success of opera at the Academy has by no means diminished the steady run of good business at Ford's Grand Opera House, where the Lyric Opera company holds forth and throws down the gauntlet of competition to its rivals up the street. Anber's delightful romantic opera, Fra Diavolo, was presented this evening, with Villa Knox in the role of Zerlina and Hubert Wilkie as the captivating brigand chieftain. Miss Knox is attractive and Mr. Wilkie sings with dash and spirit. Teddy Webb, Tom Ricketts, Henry Stanley, Sylvester Cornish, A. H. Maffin, R. A. Breze, Gertie Clark, and Josie Ditt are also noticeable for excellent work. The Chimes of Normandy is underlined for next week.

The favorite American emotional actress, Clara Morris, made her initial bow in vaudeville here to-night at the Auditorium Music Hall. Miss Morris is supported by Kenneth Lee in a little sketch entitled Blind Justice, and, as was to be expected, gives a characteristic performance. Mark Murphy does a bright act, during which he keeps his hearers convulsed with laughter. John T. Tierney, late of The Hustler, is entertaining. Carrie Ezier proves to be what she is billed—a dainty chanteuse. Jennie Reynolds, Pauline Fletcher, and Oscar Figman appear in a neat little society sketch by Charles J. Ross, entitled Rumeo and Joliet, and Al. Stern is a versatile and entertaining mimic. The above bill is given in the Music Hall proper from 8 to 10 o'clock. After that, from 10 to 12 o'clock, another vaudeville bill is given in the roof-garden. During this time an orchestra discourses music in the Palm Garden. All this is given for 25 and 50 cents.

Harry W. Semon's Extravaganza company are putting up a good show at Kernan's Monumental Theatre. Louise Carver gives an imitation of the French eccentrique Pacquerette, and Lizzie Hays sings some clever songs. Next week Isham's Octoroons will be the attraction.

Edgar Strakosch is steadily pushing the promenade concerts at the Music Hall into the popularity they enjoyed last season.

George Buckler, who has been prominently identified with a number of dramatic companies, has, in conjunction with Colonel Fay Butler, of Chicago, leased the Holliday Street Theatre for a Summer season of light comedy and vaudeville. Commencing with a matinee this afternoon they inaugurated their enterprise with a very good production of Sydney Grundy's The Arabian Nights. Arrangements are being perfected by which the American Biograph, the largest and best of all the picture projecting machines, will be seen at the Holliday. Next week Our Boys will be the dramatic bill.

The scheme of changing the principals from week to week adopted by the Castle Square Opera company is a good one. The public is more or less fickle, and tires of a singer, no matter how good.

Katherine How tells me that she will spend the Summer in Europe resting and enjoying herself. She sails from New York in a few days.

Mollie Fuller has been dieting to reduce her weight, with marked success. Her programme is a vigorous one, and but few women would keep it up long.

Fred Paulding had a good time last week, receiving no end of social attention.

Grace Golden takes a great deal of open air exercise. She can be seen every fine day walking through our beautiful Druid Hill Park.

Fred Hallan and Mollie Fuller have been engaged for Electric Park, which will open in June.

Tommy Boylan is considering opening a house at Ocean City, Md., for the entertainment of his many professional friends.

Who says Baltimore is not progressing? I heard one of the principals at the Academy say that she felt secure for the season, as she had "caught on with the Johnnies." If we can support an aggregation of "Johnnies" strong enough to make a prima donna feel secure, is there not hope for us?

HAROLD RUTLEDGE.

CINCINNATI.

All the Theatres Closed, but Out-Door Amusements Flourish—Notes.

(Special to The Mirror.)

CINCINNATI, May 17.

Every theatre in the city is now closed for the season. The Grand was the last to shut its doors, having been given up to Davis' production of Uncle Tom's Cabin last week. The Summer resorts are open, but the weather will be unsettled for out-of-doors performances for a few weeks to come, so it may be well into June before the resorts are in full blast.

The Ludlow Lagoon yesterday had the Tuxedo Ladies' Band for two excellent concerts, and a magnificent display of fireworks in the evening. Excursions were run on all the railroads and the visitors were charmed with the beauty of the grounds. Manager John J. Noonan and his efficient assistant, Charles Harkinson, have been working hard upon the attractions for the coming season, and their efforts will certainly be crowned with success. The best of vaudeville stars will appear on the amphitheatre stage during the Summer, and a specialty will be made of water spectacles, the first of which will begin June 13.

The various public schools are going to the Zoological Gardens for their annual outings and to study the valuable collections of animals. The popular promenade concerts will soon be resumed and will be given weekly on Friday nights. Beginning July 5, the Mackay Comic Opera company will play a five weeks' engagement at the gardens.

Richard F. Parker is the hustling manager of Chester Park this year. The admission to the grounds has been made free and numerous improvements constructed. Manager Parker intends to have only the best attractions for the theatre, and he secured a splendid programme for his opening gathering. On the bill were Lew Dockstader, McEvoy and May, Maxwell and Simpson, Tom Lewis and Charles Ernest, Crane Brothers, Gehrue Sisters, Rottario, George Austin, and Elsie Starra.

Dandy Dick, one of Pinero's plays, was produced at the Scottish Rite Cathedral last week by amateurs. It was given by the V. C. D. Club and its friends, being exclusively an invitation affair. The actors were well cast and imbued with the spirit of their parts. It was undoubtedly the best amateur performance ever given in this city, and was fully the equal of most professional attempts.

A tall building is being built out of the old Ohio Medical College, on the south side of Sixth Street, between Vine and Race. It will be surmounted by a roof garden, which is promised to be in full operation by August.

WILLIAM SAMPSON.

WASHINGTON.

Paul Wilstach's New Comedy—The Summer Companies Prospering—News of Interest.

(Special to The Mirror.)

WASHINGTON, May 17.

The Summer season of comedy commenced to-night at the Columbia Theatre with the first presentation on any stage of Paul Wilstach's light comedy in three acts, A First Offense. A large and critical audience was on hand and their verdict was most favorable. The play is highly amusing from start to finish. The interpretation introduced the members of the new Columbia Theatre Comedy company, and the introduction was a pleasing one. The company is well selected, and the comedy season at this house starts off with everything in its favor. The cast:

Homer Lovejoy	Al. S. Lipman
Thaddeus Lovejoy	Henry Bergman
Charles Bond	Alfred Hickman
Major Gaibyrd	James O. Barrows
Nabbem	William Jefferson
Grabbem	Frank Beamish
Slavin	Geoffrey Stein
Mrs. Homer Lovejoy	Katherine Grey
Althea Leighter	Grace Mae Lambkin
Mina	Pearl Evelynne

According to the story, Homer Lovejoy, desirous of again meeting Althea Leighter, an opera singer who is in his city, whom he had met in a one-night town the week before, tells his wife that business takes him out of the city. She protests, but he insists upon fidelity to his profession. Not until he has uncompromisingly insisted that he has to go, does she tell him that the reason she particularly wanted him to stay was because there is coming to spend the week with her an old schoolmate, Althea Leighter. Homer finds himself at once in a predicament. There is no object in his going, to stay would be impossible, for Althea would divulge the flirtation in the country. A combination of small circumstances make it possible for him to depart, change his appearance absolutely, and return as his brother Thaddeus, who is a twin only by fiction. While he is gone Althea arrives with Major Gaibyrd, an old bachelor of the Union League Club, in town for the day. Homer returns as Thaddeus, to watch this old beau make love to his wife without being able to protest by so much as a single word. Unexpected and unannounced the real Thaddeus turns up. His claim to be Thaddeus, while Thaddeus (in the person of Homer) is supposed already to be in the house, arouses suspicion that he is an interloper, breaking into the house under false pretenses. Homer appears at a critical moment to introduce him as his friend, Charley Bond, but Bond, hitherto unseen, is there, having come with Thaddeus, and at the end of the first act the skein of shifted identities is uproariously complicated. The second and third acts are devoted to Homer Lovejoy's efforts to prove his own identity, but so skilfully has he lied in the premises that no one takes him seriously, and only at the very end does the knot untangle. Al. S. Lipman gave a delightful impersonation of Homer Lovejoy, Henry Bergman gave artistic contrast as Thaddeus, and Alfred Hickman was enjoyable as Bond. James O. Barrows was very funny as the Major.

Geoffrey Stein was successful as Slavin, a distressingly faithful servant; Katherine Grey was charming in the long part of Mrs. Lovejoy; Grace Mae Lambkin played Althea Leighter with a vivacity that was delightful, and the smaller parts were adequately played, and the stage setting was exceedingly handsome. Niobe is in rehearsal.

Julia Marlowe and Robert Taber opened the last week of the National Theatre's regular season and the closing week of their joint traveling tour to-night to a large and distinguished audience. For Bonnie Prince Charlie was the bill, and the stars' admirable work and strong support received strong indorsement. Romeo and Juliet, Romala, and As You Like It will be given during the engagement. This house will be busy for the next three weeks with college commencements and locals, and on June 14 a comedy season will be inaugurated.

Carmen, grand opera in English, at the Lafayette Square, commenced the fifth week of the Castle Square Opera company's occupancy to a crowded house. In the title-role, Lizzie Macnichol scored a distinct vocal and dramatic success and won continued applause. Richie Ling as Don Jose, A. G. Cunningham as Escamillo, and Anna Lichter as Michaela were especially praiseworthy. On Wednesday night Mary Helen Howe will make her first appearance with this company in the part of Michaela. The chorus was again a prominent feature and the mounting was of high standard. The Mikado follows.

The Cummings Stock company at the Academy of Music during the past week, the first of their season, have by the performance of The Lost Paradise established a reputation decidedly in their favor. On all sides nothing but praise and commendation of the completeness of presentation and admirable stage work is heard. To-night's bill, Clay M. Greene's The Golden Giant, introduces Ralph E. Cummings as Jack Mason, a role in which he makes a distinct hit. The thorough excellence of the company is again seen in the strong support. Pink Dominos next.

The Buckler Stock company opened the Summer season at the Grand Opera House with a pleasing representation of Henry J. Byron's comedy, Our Boys. The work throughout, excellent in character, demonstrated a clever organization. A short vaudeville olio is given by Charles Mack, Miss Goldie, and X-Ray Bixley.

Oppenheimer's spectacle, Zero, opened at Keman's Lyceum Theatre to the capacity of the house. Seamon's Burlesquers will follow.

Washington Lodge of Elks made an "Elk Night" last Thursday at the Academy of Music in honor of Ralph E. Cummings, a prominent Elk. They attended in a body, and the floral piece presented to Mr. Cummings was a beautiful piece of work.

The band of the Eighth Regiment of Cavalry of the Mexican Army, forty-five pieces, in picturesque costume, gave a complimentary concert in the East Room of the White House last week in honor of President and Mrs. McKinley. A distinguished gathering was greatly pleased with a programme of Mexican compositions and other works.

Anita Hendrie, leading lady last season of The American Girl, lent an additional charm and attraction to the performance given by the Carroll Institute Dramatic Club Tuesday night, playing the parts of Barbara in Jerome K. Jerome's one-act play and Ada Ingot in David Garrick. Miss Hendrie's work was exceptionally good and fully sustained her professional reputation.

Stuart Robson's season closed here Saturday night, after a prosperous week. Mr. Robson will have a repertoire next season including his present success, The Jucklins, a revival of The Henrietta, Mrs. Ponderbury's Past, and a new production not yet announced.

Sousa's Band attracted a very big crowd to the Lafayette Square Sunday night. George Frederic Hinton was here in advance and the coming was strongly heralded. Sousa's new march, "The Stars and Stripes Forever," was a big hit.

Ernest Lamson, of James Herne's Shore Acres, assumed the role of Alf Jucklins, formerly played by John Webster, Jr., in Stuart Robson's company Friday night, and played the remaining performances in a decidedly satisfactory manner. Mr. Webster, who was originally cast for Dan Stuart in the play, was playing the part temporarily.

Manager Fred Berger, of Sol Smith Russell, in speaking of his plans for next season, said: "Mr. Russell will have, besides A Bachelor's Romance, a triple bill made up of Mr. Valentine's Christmas; a condensed version of The Taming of the Shrew, and the old farce, The Spitfire; and he has engaged two new leading ladies—Annie Russell, who will appear in A Bachelor's Romance, and Blanche Walsh, who will play Katherine in The Taming of the Shrew."

T. Daniel Frawley, with his entire Pacific Coast Stock company, en route from New York to the Golden Gate, stopped off for a few hours Friday evening while making changes of trains.

JOHN T. WARDE.

WILSON AND CANBY PART.

For eight years Francis Wilson's Comic Opera company has been managed by A. H. Canby. Yesterday it was announced that their business relations had terminated with the close of the present season. When questioned in relation to the matter, Mr. Canby said:

"It is true that I have decided not to renew my agreement with Mr. Wilson. The second agreement, covering four years, expired on May 13, and there were conditions involved in it which I did not care to work under for as long a period as four years. I was quite willing to assume them for a certain part of the term, but this arrangement conflicted with some important plans laid out for Mr. Wilson, and as my interests could not be easily adapted to his I preferred not to renew the agreement, and thus leave him perfectly free to follow out his intentions. The arrangement is an amicable one in every way, and our friendship of twenty-one years' standing has not received the slightest jolt."

There is no other reason for this separation than that stated by Mr. Canby. He will remain in New York a couple of weeks longer to close up a few matters remaining to be completed in connection with Mr. Wilson's tour next season, and he will then go abroad for a few months' rest. Mr. Canby has not made any business plans for the future, nor has Mr. Wilson yet secured another manager.

NEW THEATRE IN MICHIGAN.

Contracts have been signed between Percy Dwight, of Detroit, and Messrs. Waldron and Todd, of Jackson, Mich., the latter as lessees and managers, whereby the erection of a first-class theatre is insured in Jackson. The building will be situated on Main Street, in the heart of the business section, having a frontage of 73 feet and a depth of 225 feet, and will be known as the Auditorium. Architect Claire Allen has the plans well under way, and these indicate a very handsome building costing upward of $100,000. The theatre, it is said, will be of the most modern design in every respect, with a stage 40 by 70 feet in size, supplied with every improvement. The house will have seating room for about 1,500, with ample foyer, lobbies, vestibules, and retiring rooms, and will be finished in the French renaissance style. The contracts call for the completion of the house not later than October 1, and earlier if possible.

YVETTE GUILBERT'S WEDDING.

It was cabled last week from Paris that Yvette Guilbert and Dr. Max Schiller had been married. Later, announcement came that the wedding had not yet occurred. The latest information was to the effect that Mlle. Guilbert had been in hiding for several days, keeping away from reporters, but that a marriage ceremony had been performed at Paris last Wednesday morning.

MANAGER MURRAY QUOTES THE BARD.

During Sothern's engagement last week at the Grand the house was sold out at nearly every performance, and there appeared at the gate a large sign, reading: "No Free List; Don't Ask." A well-known actress wrote to Business-Manager J. Duke Murray quoting the words of the sign, and asking: "Is this true?" To which Mr. Murray promptly replied, rehearsing a line of immortal Shakespeare: "'Tis true, 'tis pity, and pity 'tis, 'tis true."

ACTORS' SOCIETY MEETING.

The Actors' Society of America will hold a special meeting on May 24 at the offices of the Society, Room 9, 1432 Broadway, at 11 A.M. On account of the necessity of having accommodations for the large assembly of members that will be present, and to facilitate the business of the meeting, an adjournment will be proposed to the Young Men's Lyceum Hall, 321 West Forty-third Street, which has been secured for that purpose.

The Bradley, Richmond, Ind., booking 1897-98. .°.

THE NEW YORK
DRAMATIC MIRROR
[ESTABLISHED JAN. 4, 1879.]
The Organ of the American Theatrical Profession
1432 BROADWAY, COR. FORTIETH STREET
HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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SUBSCRIPTION.

One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.

Foreign subscription, $5 50 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, Trafalgar Buildings, Northumberland Ave., W. C. In Paris, at the Grand Hotel Kiosques, and at Brentano's, 17 Avenue de l'Opera. The Trade supplied by all News Companies.

Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - - - MAY 22, 1897

Largest Dramatic Circulation in the World

CURRENT AMUSEMENTS.

EMPIRE—UNDER THE RED ROSE, 8:20 P. M.
FOURTEENTH STREET—THE WIDOW GOLDSTEIN.
GARRICK—NEVER AGAIN, 8:15 P. M.
GRAND OPERA HOUSE—UNCLE TOM'S CABIN.
HAMMERSTEIN'S OLYMPIA—VAUDEVILLE.
HERALD SQUARE—THE GIRL FROM PARIS.
HOYT'S—THE MAN FROM MEXICO, 8:20 P. M.
KEITH'S UNION SQUARE—VAUDEVILLE.
KOSTER AND BIAL'S—VAUDEVILLE, 8:15 P. M.
LYCEUM—THE MYSTERIOUS MR. BUDGE, 8:30 P. M.
KNICKERBOCKER—THE SERENADE, 8 P. M.
MURRAY HILL—TRUE TO LIFE.
PLEASURE PALACE—VAUDEVILLE AND FARCE.
PROCTOR'S 23D STREET—VAUDEVILLE.
STAR—UNCLE TOM'S CABIN.
TONY PASTOR'S—VAUDEVILLE.
WEBER AND FIELDS'—VAUDEVILLE.

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THE ACTORS' FUND.

THE annual meeting and election of the Actors' Fund of America will be held on June 8, proximo, and the announcement of the event should call to the mind of every member of the theatrical profession who is not a member of the Fund a duty unfulfilled.

The membership of the Actors' Fund decreases from year to year unless extraordinary effort is made by one or another of its more zealous officers to procure renewals of membership or new members. Strangely enough, while an intelligent and industrious propagation of the facts of the Fund's deserts and needs from time to time results in an awakening of members of the profession to a sense of their obligations to this great charity, and an access of new members, interest relaxes with the relaxation of such propaganda, and the rolls of the Fund shrink because those who ought steadily to show a concern for the Fund's purpose and work neglect to pay their annual dues and thus drop from membership.

Ever since the unselfish and determined efforts of the leading spirits in the Fund management, backed by the coöperation of scores of men and women of the profession whose pride was touched by the event, developed the great Fair which gave the Fund a property that insured its permanent ability to do much on the lines of its original conception and organization, there has been evident a belief in the minds of many that everything needful in the way of support had been furnished to the Fund, and that nothing was left to do but to wisely administer the income of the institution. This idea is erroneous.

The income of the Actors' Fund never has been adequate to meet the legitimate demands upon it. The administrators of the Fund, of course, and properly, are forbidden to exceed the amount of that income in their expenditures. The demands upon the Fund for the care of the sick and the unfortunate, and the burial of the dead, have steadily increased, while the sums available for such relief have steadily diminished owing to the abandonment of the benefit system that formerly contributed considerable amounts to the Fund treasury and to the large falling off in a membership whose dues aided materially in meeting expenses.

Occasional benefits are still given for the Fund, but they represent no regular income that can be relied upon. If one-half of the members of the theatrical profession would become permanent members of the Fund—and every member of the profession owes the Fund this duty, in view of its great charitable work—the officers of this organization, who serve its interests unselfishly, nobly, and without reward, would be confronted by fewer problems as to ways and means, and no deserving unfortunate would be denied relief.

RECIPROCITY?

THERE is something almost pathetic in the plaints one may read from time to time in the English press—and particularly in the English dramatic journals—of the recent inactivity of British playwrights, and of the incursions of "foreigners" who play and the introduction in London of pieces of foreign origin. Your Englishman—in England, at least—is nothing if not loyal to his kind and jealous of any opposition to his own institutions.

And truly, it is becoming indeed a sad matter for Albion when her most distinguished players and companies seek foreign appreciation and foreign gold; when her theatres put on old plays or have to resort to those made in America: and finally, when not only American plays but American companies are put forward in London town for patronage and for comparison with home products. Of course, this country looks forward with pleasure to and greets with generosity the coming of all English players worthy of the name and all English plays that are worth seeing. America, in fact, is so kind to English actors that it has seized upon many of them, who, whether naturalized or not, are now quite willing to pose as members of the American stage. There are a few of the more distinguished of English actors who have formed the habit of coming here quite regularly. The English press reprehends this habit, and complains now and then that these actors come to America too often and remain here too long. The English press ought to be thankful that such men as IRVING, WILLARD, and HARE return at all to London. Some day they may decide to stay in this country.

But, seriously, conditions have changed. America is no longer looked upon through the wrong end of the glasses. It has developed a great theatre, with much of the machinery thereof. The signal stage successes of the year past have been American, and London is now enjoying several of them at second hand. Hereafter London will probably come to New York for as much of entertainment as New York will care to take from London. This is indeed a change.

The latest American success in London is Secret Service, with its author, WILLIAM GILLETTE, and his native company as interpreters. Of course, there will be much of unfavorable matter written about this production, but from all accounts it will find general favor. CHARLES FROHMAN cables to THE MIRROR an expression of CLEMENT SCOTT, of the London *Telegraph*, as to this play. Mr. SCOTT said: "It is a great success. It fascinated us. It is the best example we have ever seen of harmonious, easy, well balanced acting. Visits from such a company with such a play do us good. They wake us up instead of taking the bread out of the mouths of English actors and authors."

Mr. SCOTT, too, it is seen, is not above the insular idea that competition in London with London playmakers and players is a grievous thing, generally; but his praise is honest, and it forecasts an awakening in that metropolis. Let the good work go on.

A CORRESPONDENT, one "S. H. P.," in one of the London dramatic journals recently took WILSON BARRETT to task for presuming to revise Virginius, in which play that actor was to appear. "If Virginius in its original form was good enough for MACREADY," said S. H. P., "it ought surely to be good enough for WILSON BARRETT." Whereat MR. BARRETT, replying, proved that Virginius was not good enough in its original form for MACREADY, and pertinently added: "Tallow candles for footlights were good enough for BURBAGE and GARRICK. Mrs. YATES played Virginia in a hooped skirt, twenty-four feet in circumference, with an overdress looped up with bows, tassels, and cords thick as a ship's hawser. On her head was a powdered pagoda a foot high. On the summit of this edifice waved five enormous ostrich plumes; thus the face of this 'sweet Virginia' occurred somewhere near the centre of her figure. This was good enough for GARRICK, who himself considered a cocked hat, bag wig, ruffles, and full court suit good enough for Macbeth. Would S. H. P. consider these things good enough for to-day?" It is a pity that the fossils who live in the past and on its traditions and who are ever blind to the progress of the theatre are not always thus dealt with.

IT is noted in London that the acceptance by PADEREWSKI of a thousand guineas for one performance during the season "is the subject of discussion and even envy." But of course other virtuosos are at liberty to get such a fee if they can, and probably PADEREWSKI would not envy them if they could.

PERSONALS.

ODELL.—Maude Odell, who played Antoinette in The Prisoner of Zenda at the Lyceum Theatre last season, and continued on the road with the Lyceum company this year, has been re-engaged for the Lyceum Stock company to play the same part and that of Lady Sark in The First Gentleman of Europe, replacing Marie Shotwell.

JAMES.—Mr. and Mrs. Louis James spent last week in this city, staying at the Hoffman House.

HUMPHREYS.—Nina Bertina Humphreys is in London, where she will appear in opera.

ALBAUGH.—John W. Albaugh, Jr., of Washington, is an expert golf player.

MACNICHOL.—Lizzie Macnichol, while singing in Baltimore recently, received a great deal of social attention.

DE KOVEN.—Reginald De Koven has been elected to the presidency of the Manuscript Society, succeeding Dr. Gerritt Smith, recently resigned.

STANGE.—Stanislaus Stange will sail on June 5 for England to arrange for the production of The Wedding Day at the London Savoy on October 1. Irene Perry and W. G. Passmore will be in the cast.

HUBERMAN.—Bronislaw Huberman, the youthful violinist, and Nahan Franko sailed last Thursday for Europe.

KEENE.—Thomas W. Keene will close his season about June 1, when he will retire to his Staten Island estate for the Summer.

ARCHER.—Belle Archer, who is playing Mrs. Ebbsmith in A Contented Woman and was engaged for next year with that play, will leave Hoyt and McKee's forces at the end of this season, as the firm has decided not to send out A Contented Woman in the Autumn, and there is no part for Miss Archer in their other plays.

HALL.—Pauline Hall has received an offer to appear next September at the Winter Garden, Berlin. If she decides to accept, Miss Hall will probably sing at Paris and other continental centres.

HERBERT.—Victor Herbert will lead the orchestra to-night at the Knickerbocker Theatre, when the Bostonians will sing his successful opera, The Serenade, for the one-hundredth time.

EVESSON.—Isabelle Evesson has changed the title of the play in which she will appear next season from Dorothy, the Puritan, to A Puritan Romance. Estelle Clayton, author of the play, considers the new title more in keeping with the spirit of the work.

LEWIS.—Catharine Lewis has been added to the cast of The Circus Girl at Daly's.

THOMAS.—Augustus Thomas is writing a new play, In Illinoy, for Digby Bell, who has won a legitimate success in Mr. Thomas' The Hoosier Doctor.

DENE.—Dorothy Dene, who was the late Sir Frederick Leighton's model, has secured from Stanislaus Stange the English rights to his version of L'Ami Fritz.

HOYT.—Caroline Miskel Hoyt, according to current rumor, will retire permanently from the stage at the end of this season.

JEFFERSON.—Joseph Jefferson repaired last week to his Summer home at Buzzard's Bay, Mass., whence he will emerge on June 8 to address the meeting of the Actors' Fund.

ROSEN.—Lew Rosen has an article on "Napoleon on England and the English" in the *Cornhill Magazine* for May.

WHEATCROFT.—Adeline Stanhope Wheatcroft's new studio in the Holland Building is a busy place. Besides her large classes, Mrs. Wheatcroft's time is taken up with private pupils.

MORRISON.—Lewis Morrison has finished his season, and is at his country seat near Peekskill. Mr. Morrison will come to town frequently during the Summer to supervise preparations for the production of The Privateer.

NETHERSOLE.—Louis Nethersole says that when his sister returns to this country again—which will be the season after next—it will not be under the Frohman management. Miss Nethersole for some time past has appeared to be dissatisfied with many things connected with her tour.

HOYT.—Charles H. Hoyt is having new music written for A Stranger in New York, which will come to Hoyt's Theatre for a run next season.

QUESTIONS ANSWERED.

No Replies by Mail.

R. F. S., Lawrenceville, N. J.: Nat Goodwin was born on July 25, 1857.

J. C. LOCHE, Chicago, Ill.: Write to Alice Kauser, Dramatists' Agent, 1432 Broadway, New York city.

E. L. B., Hartford, Conn., and J. H. M., Ogden, Utah: Address the actress in question, care of THE MIRROR.

F. R. PARK, Montreal, Canada: The authors of The Star of India are George R. Sims and Arthur Shirley.

J. C. B., New Orleans, La.: THE MIRROR interview with Kyrle Bellew was published in the issue of June 29, 1895.

SUBSCRIBER, Hartford, Conn.: William Bonelli's headquarters are room 19, Broadway Theatre Building, New York city.

J. E. F., Middlebury, Vt.: Jerome Sykes played the part of Bayley Bangle in An American Beauty during the run of the opera at the New York Casino.

J. GLASSMAN, New York city: Henry Irving appeared as Mephistopheles in Faust for the first time in New York city at the Star Theatre on Nov. 7, 1887.

THEATREGOER, New York city: Ada Rehan will appear in The Tempest on Wednesday and Thursday nights of the current week at the Harlem Opera House.

H. L., Detroit, Mich.: You can secure a file specially made to hold fifty-two issues by sending 80 cents to business department of THE DRAMATIC MIRROR.

JOHN F. WELSH, Chicago, Ill.: 1. Yes, Jean De Reszke sang baritone during the first years of his operatic career. 2. At London, England, about twenty years ago.

R. F. K., New York city: You can learn stage dancing from Rose Beckett, 214 West Forty-second Street, New York city, or Marie Bonfanti, 54 Union Square (Fourth Avenue), New York city.

HAAS BROTHERS, Cincinnati, Ohio: The Senator was produced for the first time in the United States on Oct. 24, 1889, at the Olympia Theatre, St. Louis, Mo. It was produced in England for copyright purposes at the Elephant and Castle Theatre, of London, on Oct. 22, 1889.

G. T. ROBINSON, New Orleans, La.: Frederick Paulding made his vaudeville debut this season at the Columbia Theatre, of Providence, in a sketch called Partners in Misery, which he discarded some weeks ago in favor of Bound To Win, in which he appears with Addison Pitt and Frederick Mayer.

W. E. A., Chippewa Falls, Wis.: Joerisse and The Noble Outcast are both published, the former at 15 cents and the latter at 25 cents a copy. You can present both plays without paying royalty unless there is a printed warning in connection with the published versions of these plays stating that the acting rights are reserved so far as professional companies are concerned.

FRANK ELTON, St. Joseph, Mo.: The Sunshine of Paradise Alley was produced at the Fourteenth Street Theatre on May 11, 1896. The play was written by Denman Thompson and George W. Ryer. After its production Mr. Thompson, in order to reward Mr. Ryer for services rendered in connection with the production of The Old Homestead, presented him with his interest in The Sunshine of Paradise Alley, so that Mr. Ryer is now sole owner of the piece.

LEGITIMATE, Buffalo, N. Y.: Shakespeare's plays comprise 11 tragedies, 2 tragi-comedies, 10 historical plays, and 14 comedies. In order to indicate the sources from which Shakespeare drew the material for his dramatic creations it will be necessary to adopt the general classification of History and Fiction. In the following summary the compiler has endeavored to give a rough indication of the class to which each play belongs, in addition to the particular origin whence Shakespeare drew his materials: I. HISTORY: 1. *Legendary.* Hamlet, from the Chronicles of Saxo-Grammaticus and an older play; King Lear, from Hollinshed and older dramas; Cymbeline, from Hollinshed and old French romances; Macbeth, from Hollinshed. Julius Cæsar, from Plutarch; Coriolanus, from Plutarch; Antony and Cleopatra, from Plutarch; Titus Andronicus, probably from an older play on the same subject. 2. *Authentic.* Henry VI., parts I, II, and III, from various old plays, including a play called The Contention Between the Famous Houses of York and Lancaster. King John, founded on an older play on the same subject. Richard II., from the Chronicles of Hall, Fabian, and Hollinshed. Richard III., from the Chronicles, and an older but very inferior play. Henry IV., parts I and II, and Henry V., from an old play called The Famous Victories of Henry V. Henry VIII., from historical sources. II. FICTION: Midsummer Night's Dream, from Chaucer's Knight's Tale; Comedy of Errors, from the Menœchine of Planters; Taming of the Shrew, from an old English play of the same name; Love's Labor Lost, source unknown, probably from an Italian play; Two Gentlemen of Verona, exact origin unknown; Romeo and Juliet, from Paynter's Palace of Pleasure; The Merchant of Venice, from the Pecorone and the Gesta Romanorum; All's Well That Ends Well, from the Palace of Pleasure, translated from Boccaccio; Much Ado About Nothing, from an episode of the Orlando Furioso; As You Like It, from Lodge's Rosalynde and the Coke's Tale of Gamelyn; The Merry Wives of Windsor, exact origin unknown; Troilus and Cressida, from Chaucer and the Recuyell of Troye; Measure for Measure, from Cinthio's Hecatommithi; The Winter's Tale, from Greene's Tale of Dorastus and Fawnia; Timon of Athens, from Plutarch, Lucian, and Palace of Pleasure; Othello, from Cinthio's Hecatommithi; The Tempest, exact origin unknown, probably Italian; Twelfth Night, from a novel by Bandello, imitated by Belleforest; Pericles, from Twine's translation of the Gesta Romanorum.

DRAMATIC STUDENT, New York city: It is difficult to trace the first performances by professional actors in this country. The first dramatic entertainments were given by amateurs. It is a matter of record that Otway's Orphan was acted by amateurs in 1749 at the Coffee House in State street. This was some time before the first regular company of actors arrived from Europe. The attempt to introduce the drama in Puritan New England led to the passage of a strict law by the general court forbidding all theatrical performances, and fining the owner of any building used for such a purpose £20 for each and every day or time, and fining spectators and actors £5 apiece. A company of amateurs made an attempt in 1749 to open a theatre in Philadelphia. Ireland maintains in his "Records of the New York Stage" that it was this band of amateurs who gave the first professional performance ever seen in New York. Colonel T. Allston Brown, on the other hand, has set forth the claim that as early as September, 1732, a company composed of regular actors, just arrived from London, organized for dramatic entertainments, and played in New York three times each week for one month, their performances being given in a large room in the upper part of a building which was fitted up with a platform, stage, and reserved seats. Hon. Charles P. Daly in the course of his researches came across an advertisement in Bradford's New York *Gazette* of Oct. 8, 1733, announcing a sale of household goods, etc., and concluding with the sentence: "Enquire of Talbot, next door to the playhouse." He inferred that this "playhouse" was the first theatre in New York, but Ireland notes that Judge Daly's later investigations led to the belief that the playhouse of 1733 was principally used for the exhibition of puppet shows and similar entertainments. Colonel Brown chronicles a New York performance of The Adventures of Harlequin and Scaramouch, or the Spaniard Tricked, in Hall's Long Room on Feb 21, 1750, and cites a Punch and Judy performance which took place at Hamilton Haverton's house, near Whitehall Slip, and was advertised as "Punch's Opera Bateman, or the Unknown Marriage, with a dialogue between Punch and his wife, Joan." There is no question, however, about the Philadelphia company, referred to above, having given a performance in New York in 1750. On Feb. 26, 1750, the following announcement appeared in the columns of the New York *Gazette*, reviewed in the *Weekly Postboy*: "Last week arrived here a company of comedians from Philadelphia, who, we hear, have taken a convenient room for their purpose in one of the buildings lately belonging to the Hon. Rip Van Dam, Esq., deceased, in Nassau Street, where they intend to perform as long as the season lasts, provided they meet with suitable encouragement."

THE USHER.

As THE MIRROR predicted weeks ago, Louis Aldrich has received the official nomination for President of the Actors' Fund to succeed A. M. Palmer. The *Herald*—which, like the politician on election night, always claims everything—states that it "exclusively foreshadowed" Mr. Aldrich's selection. Readers of this journal know that it did nothing of the sort.

Beyond peradventure Mr. Aldrich will receive the unanimous vote of the Association at the annual meeting next month. His hearty and disinterested devotion to the Fund's work is known to the members of the profession, and there is a universal feeling that he deserves promotion.

The organization of the Fund was perfected on July 15, 1882. Lester Wallack was elected President. Of the original Board of Trustees but two—Mr. Palmer and Colonel Sinn—have since held office continuously. Mr. Wallack continued in the President's chair until June 3, 1884, when Henry C. Miner succeeded him. Mr. Miner's administration, which extended over a period of one year, was attended by unusual prosperity in the finances of the Fund. On June 6, 1885, he retired in favor of Mr. Palmer, who, on assuming the office, said: "To the work of this noble charity I shall devote myself with all my mind and all my heart, not only as long as I have the honor to occupy the office of President, but as long as I have health and strength."

From that day to this—or for twelve consecutive years—Mr. Palmer has been re-elected, and he has fulfilled the pledge he then made to the Association. I am glad to see that, yielding to the persuasions of his fellow-officers, he has accepted a nomination as trustee, so that there is little doubt that he will continue to be useful to the organization.

It is probable that this year the custom of holding anniversary exercises on the day of the annual meeting, to which the profession in general are invited, will be revived by the Fund's officers.

These affairs formerly were not only highly interesting, but they proved of great benefit in acquainting the community with the scope and extent of the good work. A return to this plan will be particularly appropriate this year, as the occasion will commemorate the Fund's fifteenth birthday.

A committee, of which Charles Hoyt is chairman, has the matter in hand. Several famous orators are to be enlisted; Joseph Jefferson has consented to make an address, and a number of fine musical features are expected to diversify the programme.

Many complaints having reached THE MIRROR of omissions of play-titles from the official list which this journal reprints every four weeks, I addressed a letter last week to the Librarian of Congress, who furnishes the material to the Treasury Department for publication. Following is the answer received:

LIBRARY OF CONGRESS,
WASHINGTON, May 14, 1897.

DEAR SIR.—Referring to your inquiry of the 13th regarding complaints of the omission from the weekly catalogue of title-entries of copyright of certain titles of dramatic compositions, permit me to say that by specific requirement of law this catalogue is confined to "all books and other articles wherein the copyright has been completed by the deposit of two copies of such book printed from type set within the limits of the United States."

Now, as the great majority (probably nine-tenths) of the dramatic compositions the titles of which are sent for copyright entry are never published nor deposited in this office, it will be seen that it is the duty of the Librarian to exclude such titles—in common with a great mass of other titles entered, but not followed up by publication—from the catalogue issued by the Treasury Department.

Very respectfully,
A. R. SPOFFORD, Librarian of Congress.

The misunderstanding which Mr. Spofford explains is due to the fact that the Treasury Department's pamphlet is described as a list of title-entries, whereas it is in reality a list of works for which copyright has been legally completed.

Mr. Spofford's letter seems to imply that typewritten copies of plays do not come within the requirements of the law, although he held formerly that such copies came within its meaning.

Charles J. Bell writes from London that the anti-Ibsenites there are going about with umbrellas and turned up trousers because of the Ibsen downpour.

"We have endured John Gabriel Borkman at the Strand Theatre," says Mr. Bell, "a play of possibilities, murdered in the playing. There were but three persons in the cast who knew what they were there for. First among the exceptions was Genevieve Ward, who acted admirably until the second act, when she struck a false melodramatic note."

The American actress, Elizabeth Robins, furnishes the Ibsen motive power in London just at present. In spite of the Norwegian old gentleman's unpopularity with the general public in Anglo-Saxon communities, he keeps coming to the front at intervals, creating a hubbub among the critics and losing money for those that pin their faith to him. Like Banquo's ghost, Dr. Ibsen will not down.

The *Spirit of the Times*, by the way, cannot see the propriety of having an actor for President of an actors' fund; but as the *Spirit* of late, has shown unmistakable symptoms of myopia, this is not surprising.

The *Spirit's* suddenly developed hostility to the Actors' Fund and its supporters would be entitled to notice were it not for the fact that it shows a profound ignorance of the subject, coupled with a disposition to indulge in malicious misquotation.

The spirit of these times is quite a different spirit from that animating our sporting contemporary.

Managers that have been hard hit during the past couple of years comprise many that are ripe in experience and knowledge of all the ins and outs of the theatrical business.

Among the worst sufferers, for instance, during these hard years are found the names of Messrs. Palmer, French, Abbey, Schoeffel, and Knowles.

When you compare these names with those of the majority of the managers that—outwardly at least—are "on top" to-day, is it difficult to draw certain significant conclusions?

An inquirer asks the *Sun* in what year Lawrence Barrett played The Man o' Airlie at the Star Theatre, and that journal answers: "We don't know the particular occasion that he played it at the Star; we don't know that he ever played it there, for that matter."

Barrett revived The Man o' Airlie (which is an adaptation by W. G. Wills of an old German piece called The Laurel Tree and Beggar's Staff) on September 13, 1886, during an engagement he was then playing at the Star Theatre. Five performances were given.

MR. FRENCH'S BUSINESS TROUBLES.

Mr. French is not cast down by his business troubles. He keeps a stiff upper lip, as the saying is, and it is believed confidently by his friends that he will weather the storm.

On Monday of last week, after it became known that Mr. French and Elliott Zborowski were about to settle up their interests in the American Theatre, two judgments were entered against Mr. French. One was for $10,231, in favor of Al. Hayman and Charles Frohman, representing the amount due them for Mr. French's share of the losses on the tour of His Excellency. The other judgment was for $10,357 on some promissory notes held by an actress.

Mr. Zborowski meanwhile had brought suit for the foreclosure of a mortgage given by Mr. French on his interest in the American Theatre property to secure the lease of the house. It is said that there is $35,000 due for rent. The proceedings in this case are friendly, Mr. Zborowski simply taking this course to clear the title in the property. Probably a partition sale will follow the foreclosure.

On Tuesday another judgment was entered against Mr. French. This one was in favor of his father, Samuel French, for $59,330. The judgment represents the amount, with interest, due to the senior French at the time of an accounting between them on June 1, 1896.

On Wednesday Mr. French was examined at the instance of his father in supplementary proceedings. Mr. French testified that he had no interest in conducting the American Theatre, and no interest in the play publishing business conducted by his father except as his representative and agent. He testified that he owes Samuel French more than $150,000 for money borrowed. To secure the balance of this amount, not included in the present judgment, he conveyed to the elder French his interest in the American and all his other property. He has no income except $100 a week as Samuel French's representative. At the conclusion of the examination Justice Smith appointed Santiago P. Cahill receiver of T. H. French's property.

THE PRIVATEER AT THE STAR.

Edward J. Abrams has signed contracts for the production of the romantic melodrama, The Privateer, at the Star Theatre, on August 23. This play is owned by Lewis Morrison, who is back of the venture, although he has decided that the leading role is not wholly suited to his requirements, and he will not, therefore, appear in it himself. Messrs. Morrison and Abrams purpose to mount The Privateer elaborately. It is a costume play, and it gives opportunity for several new and startling scenic and mechanical effects. A large cast and a great number of supernumeraries will be employed.

SEEKS TIDINGS OF VERA BEDELL.

Does any one know the whereabouts of Vera Bedell? THE MIRROR has received the following letter from Z. Butcher, of 55½ North Lark Street, Albany, seeking that information:

Some time ago I lost trace of my daughter, whose stage name is Vera Bedell. She left the house of Dr. Brunner, who then resided at 220 East Thirty-sixth Street, just previously to the destruction by fire of the Hotel Royal, at Sixth Avenue and Fortieth Street. I have never been able to hear anything of her since. It is possible that she was lost in that conflagration. If any reader of THE MIRROR can furnish news of her I shall be truly grateful.

THE ILLNESS OF DELLA FOX.

Della Fox was ill during the first part of last week, and the Casino was closed one night because the house management declined to accept an understudy in her part of the three-star opera, The Wedding Day. Miss Fox was able to reappear on Thursday evening, Ada Bernard having played her part on Tuesday and Wednesday. The Saturday matinee was omitted.

MADAME HERRMANN'S PLANS.

Madame Herrmann will not appear at Koster and Bial's after all. She will rest until next season, when she will head her own company, with Herrmann III. as an assistant. Madame Herrmann possesses the secrets of her late husband's illusions, and will perform them herself. Thall and Thurmaer will be managers for Madame Herrmann next season.

Robert Drouët at liberty for next season.

"THE BARNUM OF REPERTOIRE."

If Mr. Æsop, the fable man, were continuing in business at the old stand at this latter day, he might have been moved to write something of this sort: A Traveller, coming of an Evening to a Goodly City, bethought him to see a Show. Now, there was in that City an Opera House whereunto he turned his Steps. But when he had drawn nigh so that he might see the Opera House, he came upon Much People in eagerness withal making for that which he sought himself. And so it was that when he had come to the Opera House, the same was thronged fore and aft, insomuch that none more might gain Admittance, and there was without a Sign reading "S. R. O.," and sound of Applause came from within. And the Traveller, turning to a Bystander, cried: "Why is this thus?" With a view to tacking on a "moral," as Mr. Æsop would have done, a MIRROR man called the other day upon James R. Waite, "the Barnum of Repertoire," who, it seemed, might be able to account for the condition of affairs outlined in the foregoing fable.

"The popular priced entertainment," said Mr. Waite, "is my hobby. Every one has a hobby, but mine is a very pronounced one. I was the first, or about the first, to set forth popular prices in dramatic entertainments of a high class. Soon after the roller skating craze, I was managing a company of seventeen persons in the Central and Western States at regular prices. The Presidential election of 1884 had precipitated bad business, and, determining to inaugurate popular prices, I jumped from Lincoln, Neb., to Michigan and opened at 10, 20, and 30 cents. The immediate prospect was not pleasing, but the new schedule was continued, as it has been ever since. Confining the attraction for a few years to the smaller towns, I then began to improve the company and play better places. During the last six years only first-class houses have been played by my companies.

"Three years ago a second organization, known as the Western company, was sent out to play Ohio, Pennsylvania, New Jersey, and New York, the original company remaining in New England, and two years ago, discovering a field for comic opera at popular prices, there was established Waite's Comic Opera company and Grand Orchestra, numbering forty-three persons. The latter enterprise is contracted for this Summer at Montreal, Toronto, Albany, and Rochester. The Western Comedy company is managed by Dave H. Woods, and the opera company by Frank G. Harrison, of Dodge and Harrison, of the Lynn, Mass., Theatre, who has developed a remarkable talent for organization, and, I truly believe, has the best organized and best equipped opera company touring this country at any prices.

"For several years metropolitan managers offered my enterprises very little encouragement, but this year I have succeeded in renting the Murray Hill Theatre and opened at 10-20-30. Although it was suggested that I should strengthen the Eastern company for this occasion, I concluded to let it remain as it was, being confident that as it had pleased over eight hundred thousand people since September last, it would find recognition in New York. The experiment has proved successful beyond expectation, and, as far as I might judge, the people have been among the best pleased played to this season. I have secured a prominent New York house, at which both comedy and opera companies will appear late next season, when the organization will be placed on a higher plane, with prices same as now. Walter Clarke Bellows, late of the New York Lyceum, Frawley, and Broadway, Denver, stock companies, has been engaged to produce and stage my plays, which will include many recent successes. The casts will show many names that have figured prominently in high-priced productions. Special scenery and electrical effects will be carried for each play, and I intend that the public shall say: 'Good at any price!'

"Time for all three companies is booked next season in best houses of best cities and preparation of plays, copying of manuscripts, and my duties with the three troupes will make my office at McConnell's Exchange a busy place this Summer. I'm now going to my home at Poughkeepsie to rest for ten days before the rush begins. Next season will open with the Eastern company on September 5; with the Western company on August 30, and with the opera company on August 23. It seems strange to remember now that three or four years ago many managers in cities of 10,000 population refused my application for time, and now they are only too glad to secure a company that gives larger returns than almost any other. It is generally conceded that repertoire companies employ cheap people at low salaries, but I may assure you that the salary list of any one of my organizations is larger than one-half of the companies that tour at high prices. The secret is that I get good terms from the local managers and that my companies draw an attendance phenomenal in numbers. Whatever novelties come forward between now and September will be secured to increase the attraction."

And herein lay the moral of the fable.

SECRET SERVICE CAPTURES LONDON.

Secret Service was presented last Saturday evening at the Adelphi Theatre, London, before a crowded house, many being turned away. The American play and players were enthusiastically received, the performance being one of the greatest successes of the London season. William Gillette and Odette Tyler divided the acting honors, and the whole company was most cordially received. In the audience were Mr. and Mrs. Alfred Hayman, Mr. and Mrs. H. J. W. Dam, Mr. and Mrs. J. H. Ryley, Harry Gillig, Marcus R. Mayer, Mr. and Mrs. Edward W. Townsend, Oliver Herford, Ted D. Marks, Paul Arthur, Florence Ziegfeld, Jr., and Acton Davies. The praise of the press was unstinted and unqualified.

THE MIRROR has received by cable the following quotations: Clement Scott in the *Daily Telegraph* wrote: "A London audience sat fascinated after the curtain had fallen from effect of both play and acting. Nobody appeared to have had enough of Secret Service. Many would have liked to have encored some of the dramatic episodes that had passed before their eyes. It is romantic and interesting, a great play, and the acting is distinctly, emphatically excellent. William Gillette is the best actor seen here in years. The play fascinated us as the best example we have ever had of harmonious, easy, well-balanced acting. Visits from such a company with such a play do us good; they wake us up. Instead of taking bread out of the mouths of English actors and authors it stirs them to fresh endeavors. There should be no jealousy in such matters; only earnestness, study, and interest. Jubilee or not, everybody must rush to see Secret Service." The London *Mail* says: "In one evening, Secret Service scored a victory and swept away all traditions."

Three Cheers is the name of a new burlesque written by Matthew Ott.

REFLECTIONS.

Above is a picture of Charlotte Wolter, the famous German tragedienne, who is now critically ill in Vienna. This actress, who used to be called the "tragedy queen of Germany," was born in Cologne in 1834, of poor parents, and passed through many years of discouragement before her histrionic gifts were recognized. When, finally, success came she occupied the undisputed place of the first among German tragic actresses. About ten years ago she celebrated by a jubilee performance the twenty-fifth anniversary of her engagement at the Royal Burg Theatre, of Vienna, at which the Emperor and other illustrious personages were present. She is now sixty-three years of age.

Otley Shattuck mourns the loss of a handsome diamond and sapphire ring stolen from her dressing-room at Bellaire, Ohio.

Rudolph Aronson intends to spend a considerable portion of the Summer composing songs for next season. Among compositions of his that have been sung and played during the past season are "The Lady Graceful Dance," "The Mariquita Waltz," "The Japonica Serenade," "Honey, Meet Me, Do," "For Love or War," "Up-to-Date," "The Pickaninny Serenade," "The Little Duchess," and "Teresita."

The Orange Blossoms case will be called before the Court of Appeals at Saratoga on June 7.

Edyth Totten, who sued William Calder for $90, salary claimed to have been due at the time of her retirement from In Sight of St. Paul's, recovered $60. Mr. Calder appealed, but the decision was affirmed by the Supreme Court. Miss Totten then brought action in the city court for $630, claimed to be due as salary for balance of season. The case was tried on May 11, and judgment was rendered for the defendant, dismissing the complaint with $65 costs.

Four cars belonging to the Forepaugh and Sells Brothers' Shows were wrecked at Rochester last Wednesday. Three or four parade wagons and a steam organ were demolished, and the menagerie was disturbed but uninjured.

The Ohio Bill Posters' Association met in annual convention at Steubenville, Ohio, on May 11, when the following officers were elected: President, Charles F. Bryan, of Cleveland; vice-president, S. E. Riblet, of Galion; secretary, W. C. Tirrill, of Lima; treasurer, P. B. Oliver, of Findlay.

Waite's Comic Opera company will open a Summer season at the Queen's Theatre, Montreal, on June 1.

Miss Morritti was taken ill last week and her part in The Great Northwest was played successfully by Esther Rojearo at a half-hour's notice without rehearsal.

Louis Martinetti has been re-engaged by Chas. E. Blaney to play the boy in A Boy Wanted for next season, his fourth with Mr. Blaney.

Newell and Henry are building a theatre at Cripple Creek, Col., to be called the Sylvanite.

Orris Ober, who is resting at her home in Omaha, appeared at Frank Lee Short's benefit given at the Creighton Theatre on May 15, playing the part of Jennie Northcott in Gilbert's Sweethearts.

Edmund Burroughs joined Davy and Kinnell at Worcester, Mass., on May 10.

Carrie Roma has signed for the Summer opera season as prima donna at Haltnorth's Garden, Cleveland, Ohio.

Marie Biffin, now with A Contented Woman, will rejoin Waite's Comic Opera company on May 24.

Pauline Harvey, who has closed a successful eight months' tour with Wang, will summer at Little Neck, Long Island.

Augusta de Forrest, accompanied by Mrs. Annie Roberts, sailed last Saturday for London. After the Jubilee they will visit Paris.

W. F. Canfield has been specially engaged to play Rev. John Van Buren in The Charity Ball, which will close the regular season at the St. Louis Grand Opera House.

Rose Stahl will be featured next season with William Bonelli in The Captain of the Nonesuch.

Layton Stark, John Morris, and H. L. Webb will play dates during the Summer.

Auguste Van Biene's Summer tour opened at Hull, England, last week.

T. C. Howard, manager of June Agnott and Joseph D. Clifton, will close his season of thirty-six weeks at Renovo, Pa., on May 22. He will spend the Summer at the Mineral Spring House, Peak's Island, Maine, as has been his custom for past seven years.

Bartley McCullum will sail from London to-day (Tuesday) to complete arrangements for his ninth Summer stock season at his own theatre, Peak's Island, Maine. His trip to England to direct the production of The County Fair was a most artistic success. The London *Era* said: "Bartley McCullum, who plays Otis Tucker, is the best character actor that America has sent over to us." So marked was his success that he has been engaged for twelve weeks for the Christmas pantomimes, beginning in November. Mr. McCullum will have a new theatre at the Island this season, and everything points to a most successful Summer.

AT THE THEATRES.

Fourteenth Street—The Widow Goldstein.

Farcical comedy in three acts by Lillian Lewis and Lawrence Marston. Produced May 17.

Sam Brittle	W. J. Ferguson
Cyrus Russell	R. F. Cotton
Jay Simpkins	George Wessells
Carl Donnerwetter	Sol Aiken
Baby Bobbie Goode	Mat Ott
Brother Ben	Harrison Armstrong
Willing Boy	Phil Ott
Dumb Waiter	Charles F. Carter
Collection Clerk	John De Gez
Office Man	T. H. Withet
Mrs. Hettie Goldstein	Jennie Reiffarth
Iza Simpkins	Laura Burt
Cora Arabella	Gertie Reynolds
Judith Simpkins	Sarah McVicker

At the Fourteenth Street Theatre was presented last evening, for the first time in this city, Lillian Lewis' and Lawrence Marston's new work, The Widow Goldstein, which is also the initial production by Joel Marks and company. The play had been performed several times in New Jersey, where it had been put in shape for the metropolis.

The story of The Widow Goldstein has to do with one Sam Brittle, a Maine young man, who has found "pay dirt" in Colorado, but needs money to work it. He comes East, borrows $1,400 from Judith Simpkins, a rural spinster, and squanders the sum in loans and other things. Judith and her coy relative, Cora Arabella, arrive in New York from up-country to pursue the $1,400 and certain marriageable men. Sam loves Iza Simpkins, city cousin of Judith, but Iza's father is under some sort of dreadful obligation to one Cyrus Russell, an austere Wall Street schemer of age and nerves, and it looks as if Russell might capture Iza, whose beauty has caught his jaded fancy. Sam decides that he must secure some of Russell's wealth, and accordingly interests Mrs. Hettie Goldstein, a female financier, who assists him to buy Russell's holdings of a certain mining stock, which promptly goes up. The Widow Goldstein has a grudge against the wretched Russell, whom she "squeezes"—in a stock jobbing sense—until he is almost a poor man, but the path of young love is not yet smooth. Russell still holds the baleful papers which establish his power over Iza's father. These documents, it appears, are valued at $100,000, and Sam connives with Mrs. Goldstein to secure a bank draft for this amount, receiving which Russell gives up the papers, only to learn that the widow has "attached the draft"—which somewhat doubtful transaction brings Sam and Iza together, restores the father's business status, sends Russell away in despair, and seems to satisfy the philanthropic widow. A crazy German, Carl Donnerwetter, espouses the spinster Judith, and Bobbie Goode, a football player, becomes enamored of the rustic Cora Arabella.

There is a quartette of football men who sing to good purpose, a waiter who juggles with considerable skill, and a song by Gertie Reynolds which serves as a preface to one of her pretty dances. Jennie Reiffarth in the title-role gave one of her ever delightful characterizations. It was Miss Reiffarth's first appearance here since her great success as Madame Vinard in Trilby, an impersonation which won last year the enthusiastic praise of all Australia. W. J. Ferguson played with dash and humor as the hero, and Laura Burt was charmingly winsome as the heroine. Sarah McVicker and Gertie Reynolds gave pleasing caricatures of country folk; Sol Aiken was energetic and amusing as the erratic German, and R. F. Cotton and George Wessells capably filled the serious roles of the schemer and the father. The lesser parts were acceptably played and the stage was well managed.

The Murray Hill—True to Life.

True to Life was heartily welcomed at the Murray Hill last night, where McKee Rankin began a return engagement. The patrons of the theatre had an opportunity to see True to Life during Christmas week, and a good many embraced it. But, judging from the audience last night, there are plenty who missed their chance then and will accept it now. A good week's business is promised. The play is adequately presented. McKee Rankin portrays the old convict, Philip Garth, who is striving to win back a position in life, in a tender and pathetic manner which causes eyes to moisten, and Nance O'Neil, in the role of a girl who has been forced to battle with the world alone, shows much dramatic power.

Grand—Uncle Tom's Cabin.

A goodly audience greeted last night at the Grand Opera House Harry Webber's version of Uncle Tom's Cabin, which was put forward with excellent accompaniment and no less than one hundred real negroes in a genuine cake-walk. There was some capital singing by thirty vocal artists and plenty of Southern local color in the way of buck dancing, cotton picking, and Mississippi pictures.

The large company was headed by Harry Webber as Marks, Gussie Hart as Topsy, Fred C. Hoey as Legree, Wally Webber as Eva, John H. Smiley as St. Clair, and Thomas Meddinger as Phineas. A large pack of bloodhounds and numerous ponies and horses assisted in the entertainment. The production was received with very evident approval, and the players were sincerely applauded for their clever performances.

At Other Houses.

CASINO.—The Wedding Day will be sung at the Casino for the last time on May 22. Souvenirs will be distributed to-morrow (Wednesday)

COLUMBUS.—Robie's Bohemian Burlesquers are the attraction this week.

DALY'S.—The Circus Girl is furnishing music and merriment to good audiences.

EMPIRE.—The successful run of Under the Red Robe will come to an end on Saturday.

GARRICK.—Warm weather seems to have but slight effect upon Never Again, which will probably run well into the Summer.

HARLEM OPERA HOUSE.—Daly's company will be seen in repertoire throughout the week. Much Ado About Nothing was given last night.

HERALD SQUARE.—Fine photographs of The Girl from Paris will be distributed at the Wednesday matinee performance of the amusing farce.

HOYT'S.—The Man from Mexico promises to duplicate the record breaking run at this theatre of A Trip to Chinatown, which played throughout the heated term.

KNICKERBOCKER.—This is the last week of the Bostonians in The Serenade.

LYCEUM.—The fifth week of The Mysterious Mr. Bugle sees no diminution of the business.

STAR.—The new version of Uncle Tom's Cabin is crowding the theatre.

Brooklyn Notes.

The Castle Square Opera company opened an engagement at the Montauk Theatre last night in Erminie, before a good audience.

Hyde and Behman have taken a lease of the Amphion Theatre.

ACTORS' FUND NOMINATIONS.

The Nominating Committee, composed of members of the Actors' Fund Association, met at the fund headquarters, 12 West Twenty-eighth Street, last Saturday afternoon, and proceeded to make up the official ticket to be voted on at the annual meeting, which will be held in Hoyt's Theatre on Tuesday morning, June 8, at 11 o'clock.

Carl Haswin, the chairman, read a letter which he had received from A. M. Palmer giving his reasons for declining a renomination and expressing the hope that Louis Aldrich would be selected as his successor. The full text of the letter follows:

NEW YORK, May 13, 1897.

To the Chairman of the Nominating Committee for 1897, Actors' Fund Association:

MY DEAR SIR.—I have publicly announced before this that I do not desire and would not accept a renomination for the presidency of the Actors' Fund Association, but now that your committee has been organized I deem it wise to repeat this determination to you in order that there may be no misapprehension as to my position in the matter on the part of any member.

Having held the office of president for thirteen years continuously, I feel that I have earned the right to rest from the labors and the responsibilities of the position. Moreover, circumstances have made it impossible for me to serve our beloved organization as I have in the past, or as well as it appears to me it could be served by another.

For these reasons only, and not from any loss of interest in the work to which I have devoted much time and thought for the past fifteen years, I have determined not to be again a candidate for the presidency.

While I have no right to dictate to you, and perhaps not even to suggest, who shall be nominated as my successor, yet my interest in the cause leads me to say that I sincerely hope you will name for the office one who has served the association faithfully for many years, and whose knowledge of its wants, as well as his interest in its work, seems to be unbounded. I refer to Mr. Louis Aldrich. With him at the head of the Fund's affairs, I shall certainly feel that not only all we have gained in the past will be preserved in its integrity, but that the good work will go on increasing in volume and in importance.

With kindest regards to yourself and to each member of your committee, I am,

Yours faithfully,

A. M. PALMER.

Besides five officers the committee was instructed to nominate eight trustees to fill the vacancies of those whose terms will expire in June. The terms of the remaining eight trustees will not be completed until a year hence, under the present law of the fund one-half going out annually and all the trustees holding office for two years.

After the meeting on Saturday the following nominations were announced:

For President, Louis Aldrich.
For First Vice-President, Frank W. Sanger.
For Second Vice-President, Edwin Knowles.
For Treasurer, Charles H. Hoyt
For Secretary, Daniel Frohman.
For Trustees: A. M. Palmer, Antonio Pastor, Joseph W. Shannon, Charles Frohman, T. H. French, Augustus Pitou, A. A. McCormack, and William E. Sinn.

According to these nominations the changes in the present complexion of the board are few. Mr. Sanger is promoted to Mr. Aldrich's present post and Mr. Palmer is set down for Mr. Sanger's vacant trusteeship. Mr. McCormack is named in place of Eugene Tompkins. The others are all renominated for their present places.

SAID TO THE MIRROR.

EDWIN ELROY: "Your correspondent in Elmira recently stated that my company plays The Heart of Maryland. We are not playing Heart of Maryland or The Heart of Maryland. Our play is In the Heart of Maryland, an American adaptation of Cormon and D'Ennery's French story, "Le Cause Celebre," copyrighted January 30, 1897. This play in no way resembles or infringes upon Mr. Belasco's play."

EDWIN MORDANT: "Will you kindly deny the statement that I am a member of Buckler's Stock company in Baltimore and Washington? My name has been used without authority from me, and I am not under contract to them. I am at present playing Colonel Kerchival West in Shenandoah."

HENRY B. SIRE: "The season at the Bijou, which closed for the Summer last Saturday night, has been one of the most prosperous since the theatre was built. My experience tells me that attractions with plenty of fun and some music in them are the ones which draw best and longest in New York. This is but natural. New Yorkers work hard and they go to the theatre for relaxation. They don't want to think much; they simply want to laugh. Miss Irwin will appear at the Bijou Theatre next season, and not at the theatre I contemplate building further up town. I hope to have the latter under way soon. The first set of plans was not satisfactory, and the second is now being prepared."

NETTIE BOURNE: "Actors and actresses who are ambitious and want to improve in their art should welcome the return of the stock system. Of course, it means harder work, but it also means wider experience and greater facility. I also think that actresses, as a general rule, should be paid more than actors, because of the much greater cost of their costumes."

ARTHUR C. AISTON: "The two-line item in THE MIRROR brought me over forty applications from people who wanted to go with me, and in one week after the appearance of the item I had over one hundred letters offering time for a second company from towns which I couldn't afford to play with my other company. It shows two things—that THE MIRROR goes everywhere, and that Tennessee's Pardner has a pretty good reputation among managers."

FRANK E. LONG: "I see by your last issue of THE MIRROR that I am pirating Too Much Johnson. Allow me to inform you that the statement is false. The only copyrighted play I am producing is The Lost Paradise, which I pay for. You will do me a favor to contradict the statement.

CHARLES E. EVANS: "I received a cablegram last night to the effect that H. J. Leslie is about to produce A Parlor Match, under the title of A Modern Match, at the Duke of York's Theatre, London. If he does he may get himself into trouble. Myself and William Hoey own absolutely the rights to A Parlor Match, having bought them from Mr. Hoyt—ours, by the way, being the only play he ever sold. We had it performed for copyright purposes abroad six or seven years ago, so that it cannot be performed either there or here without our permission. We have received no offer from Mr. Leslie."

☞ Laura Keene's Biography for sale everywhere.

PROFESSIONAL DOINGS.

Edward P. Sullivan will close his forty-week season with Kennedy's Players at Poughkeepsie May 28, and will summer at Peak's Island, Maine, as usual. He has an offer for six weeks at Montreal during June and July.

Grace Root, of the Lyceum Theatre Stock company, left Friday, immediately after the Bishop Benefit, for Chicago, where she will visit relatives until the opening of the company's tour, June 14. Gracie Cumings, soubrette last season with Murray and Mack, has signed for next season with the Woodward-Warren company, opening Aug. 9, under the direction of H. Guy Woodward.

John W. Isham's Octoroons (Western) company packed the Star Theatre, Brooklyn, last week. Camp stools were placed at the theatre in order to accommodate the amusement seekers. This company, of which Will H. Isham is manager, has had a most successful season of thirty-six weeks, and will remain on the road four weeks longer, closing the season at Washington. John W. Isham will import several new foreign attractions for next season.

The roster of the Kane Opera company is as follows: Minnie Jarboe, Minnie Emmett, Ethel Ridgely, Louise Brooks, Angela Segelini, Florence Desbon, Lulu Humiston, Florence Collis, Jeannette Hibbard, Addie Reynolds, May Florence, Edward Eagleton, Charles Myers, Harry Nelson, Frank Conway, John Wheeler, George Hamilton, Will Brown, Chris Burger, and Robert Kane, manager. The company will open at Highland Park, York, Pa., on May 24 for two weeks, going thence to Conestoga Park, Lancaster, Pa., June 7, for an indefinite run.

Mabel Clark is dancing in The Girl From Paris in place of Deyo, who has gone abroad. Miss Clark's style is unlike Deyo's, but she has met with no less favor.

Ellen Vockey assisted yesterday in an entertainment at Queen's Hall, London, England, in aid of the *Daily Telegraph* Shilling Fund.

The students of Hart Conway's Chicago School of Acting gave on April 27 their closing exhibition of the season, presenting with marked success Victorien Sardou's The Bentoiton Family.

Maurice Freeman will present Master and Man at Lothrop's Opera House, Worcester, Mass., this week, to be followed by a week divided with A Celebrated Case and East Lynne. The roster of the company includes Maurice Freeman, Hardee Kirkland, Stephen Wright, James Bradbury, Frank Opperman, Joe Dailey, D. S. Murdock, Lewis Lytton, Nadine Winston, Mary Haines, and Myrtle Knight. James E. Moore will manage the enterprise for Mr. Freeman.

Four weeks ago Manager Henry C. Miner raised the price of orchestra seats at the Fifth Avenue Theatre to $2. It was an unusual thing to do in the midst of a successful run, but the results proved its wisdom, for the receipts of Tess of the D'Urbervilles were correspondingly increased. Hereafter Mr. Miner will maintain the $2 scale at the Fifth Avenue. It has for some time past prevailed at the Empire, Knickerbocker, Garrick, Daly's, and Hoyt's.

Olga Nethersole attended the matinee performance of Divorçons at the Fifth Avenue Theatre recently. It is now announced that she will add a version of that comedy to her repertoire next season.

Henry Bagge has been engaged by Lewis Morrison to play the leading part in The Privateer, which will be produced at the Star Theatre on August 23.

Helen Gurney and Lester Gurney, Jr., have been re engaged for next season's tour of The Sunshine of Paradise Alley.

The *Spirit of the Times* recently censured the administration of the Actors' Fund for not sending notices to members when their annual dues are payable. Assistant-Secretary Adolph Bernard informs THE MIRROR that printed reminder notices have been mailed to all members of the association regularly once a year for several years past.

In connection with its eleventh annual benefit, which occurred at the Toronto Grand Opera House on April 23, the Toronto Lodge of the Theatrical Mechanics' Association issued a handsome "Jubilee Souvenir," which consisted of a small British flag of satin in the centre of which appears the portrait of Queen Victoria.

The troubles in The Geisha company reported last week culminated in Dorothy Morton's leaving the organization in Canada.

William Bonelli denies the rumor that he intends to join the Cuban army to fight for his native land. Instead he will star in The Captain of the Nonsuch next season under Frank L. Goodwin's management.

The Charles A. Gilbert Opera company, now at the Broadway Theatre, St. Louis, includes C. A. Gilbert, Gladys Leslie, Mattie Webb, Alice Freeman, I. C. Abdill, Fred Peabody, Douglas Oliver, Olga Neville, Sadie Weston, William West, Charles Reynolds, Mamie Snow, Alice Temple, Harry Frost, Jennie Pearce, Julia Ashton, W. Devere, James Hall, Fanny Waters, John Henning, Professor Ferd Lust. The company opened on May 10 with The Mascot and yesterday with The Mikado.

Clara Hunter has been elected a member of the Twelfth Night Club.

W. H. Murphy, for the last two seasons playing the tramp in Shaft No. 2 has signed with Charles E. Blaney for his original part of the actor in A Boy Wanted.

Adolph Philipps and Leo Von Raven have leased Terrace Garden for eight weeks, beginning to-morrow, with a German version of The Wizard of the Nile.

The exhibition of the Veriscope pictures of the Corbett-Fitzsimmons prize fight, announced to begin last Saturday, was postponed because of an unsatisfactory electrical apparatus.

Robert Rogers has been engaged for Doctor Pianchette in Never Again next season.

Annie Meyers is at her home in Baltimore.

Gilbert Ely, while cycling last Wednesday, was run down by an ambulance in Twenty-sixth street, the careless driver neglecting to stop the horse after it had thrown Mr. Ely from his wheel. The actor clung to the shaft of the ambulance until he could throw himself clear of the vehicle, which continued on its way. Mr. Ely, whose wheel was demolished, asked Roosevelt Hospital to repair the damage done by its careless employee, and on Saturday the officials of that institution paid $20 for repairs to the wheel.

William Boag and Maude De la Force Beckwith will be married to-day (Tuesday) at Fort Plain, N. Y.

The benefit for Mrs. Charles B. Bishop, given last Friday at the Empire, realized $1,000. The programme included Joseph Jefferson, E. H. Sothern, Chauncey Olcott, J. E. Dodson, Lillian Russell, and Mrs. Fiske's play, The Rose, enacted by Felix Morris, Ferd. Gottschalk, and Annie Russell.

"Lilly," for many years the faithful canine companion of the late Alexander Herrmann, died last week at Whitestone, N. Y.

Mary Anderson de Navarro's property in West Thirty-eighth street, in this city, has been transferred to Adeline Prince for $45,000.

A proposition has been made to secure Charley's French Opera company for an appearance at the Metropolitan Opera House before their next season opens at New Orleans.

Harry Corson Clarke closed a very successful starring season at Los Angeles, Cal., on April 18, remained in that city to witness La Fiesta, and then went to Santa Catalina Island, where he is fishing, riding burros, shooting wild goats, and having a good time generally. Mr. Clarke will return to San Francisco in time to open his second Summer season at the Columbia Theatre with the Frawley company, on May 31.

W. S. Hart will begin his starring tour at Lexington, Ky., on August 9, in Paul Kester's new play, The Mills of Brae, which will be a part of his repertoire. The company will include Dwight Smith, Leslie Matthews, Milton Bowers, Benjamin Selby, Dearborn Bird, Frank Gaffney, Bartley Cushing, Constance Williams, Louise Meredith, Ina Brooks, and Helene Wray. Mr. Hart will summer at Asheville, N. C.

Collin Varrey, Delancey Barclay, Neil Florence, Cenie Harvey, and Vera De Noie have been engaged for When London Sleeps next season.

The Beasey Children Concert company, under the direction of Sol Myers, will make a tour of all the leading watering places this Summer. Several well known singers have been engaged here to complete the company, which will start out about June 15.

The following have been engaged for the Frederick Bond company, which will play an extended season at the Auditorium, Louisville, Ky., under management of James B. Camp: Edwin Holt, Maclyn Arbuckle, Francis Kingdon, Adolph Klauber, Louis Hall, Maude Haslam, Caroline Cooke, Helen Reimers, Clara Hathaway, and Maude Allen. Frederick Bond will have charge of the stage.

William Harris returns to-day from a second trip to Boston in connection with his new comedy, The Good Mr. Best, which is running very satisfactorily at the Boston Museum.

A Boston manager is organizing a Summer stock company for Lewiston, Maine, and a permanent one for Boston. Five stock companies are also being organized for the Hopkins circuit.

Joseph Grisner has gone to Washington for a few days.

Ben. Stern, manager for Fannie Davenport, is happy over the advent of a son, who was born early yesterday morning at his residence in this city.

The members of the Great Northwest company arrived in New York from Albany last Sunday. They say that the company has gone to pieces and that salaries were three weeks in arrears.

Sydney Blair has closed her season with the Worcester Stock company in London, Ontario.

Six members of Loraine Hall's company, among them Belle Stoddard, Delphinne Perrault, and Miss Palmer, withdrew after the performance at the People's Theatre, Philadelphia, last Saturday night. It is said that one of the managerial force decamped with the funds and that salaries have not been paid in full since the company was organized.

Henry H. Winchell, of the Star Theatre, has been engaged to manage Suburban Parts in London, Ontario, this Summer.

Clifford Leigh left for St. John, N. B., on Sunday, joining the Harkins Stock company at that place, where they opened last night.

Charles Halford has secured the Eastern rights to Florence Bindley's play, The Pay Train, opening the season at Erie, Pa., September 6.

Manager Richard Dorney, of Daly's Theatre, has lost "Dick," his pug dog.

Theodore Hamilton, who has gone West with the Frawley company, will join Joseph Jefferson at Boston in October. On December 20 he will begin a starring tour of the South and West in Pudd'nhead Wilson.

Mrs. E. H. Sothern (Virgina Harned) fainted last Friday evening after the performance of An Enemy to the King at the Grand, but recovered consciousness before a physician arrived.

Plasterers and such folk are at work renovating the upper floors of the Empire Theatre building.

Shall We Forgive Her will open next season at the Fourteenth Street Theatre, on August 30.

Hoyt and McKee have denied a rumor that there was a disagreement between them and Richard Mansfield.

Fred C. Whitney will star Amelia Summerville next season in a new light comedy with a strong support.

Gussie Hart was specially engaged by telegraph to play Topsy with Webber's Uncle Tom's Cabin at the Grand this season.

Ada Dow Currier will be stage manager for this (Tuesday) afternoon's revival of The Merchant of Venice at the Knickerbocker.

Daniel Frohman's Prisoner of Zenda company may soon go out again for a short season under another management.

Samuel Schubert will manage A Contented Woman next season, having secured the play from Hoyt and McKee.

George Bowles' extravaganza, Bo-Peep, with music by Fred J. Eustace, will be produced on August 30. Mr. Bowles has one song entitled "The Lay of the Hard Boiled Egg." Singularly enough, the author of A Round of Pleasure hit on the same title for a song in this review and a compromise has been effected by re-christening the latter effort "The Lay of a Hard Boiled Egg," which is a different matter of course.

The members of Smyth and Rice's original My Friend from India company, which closed in Harlem on Saturday, made up a theatre party last night to see their old friends, Willie Collier and his wife, Louise Allen, in The Man from Mexico at Hoyt's. After the performance they adjourned to May Vokes' flat in Amsterdam Avenue and held a little mutual admiration party over the dainty supper Miss Vokes had prepared for them.

Marion Geroux, of the My Friend from India company, which closed in Harlem last Saturday night, was ill last week. Her understudy, Mina Adlemann, did clever work in her place.

Robert Drouet at liberty for next season.

MIRROR CALLERS.

The following, among others, have called at THE MIRROR office during the past week:

Samuel Freedman, B. E. Emmett, J. W. Bankson, L. Lowe, Hugo Emerson, Francis Clark, John Griffith, Ralph P Lewis, Walter Chester, George E. Murphy, William Nichols, Harry Bagge, C. H. Kerr, Charles L. Willis, David J. Ramage, E L. Sackett, George F. Flint, H. S. Mitchell, Corse Payton, A. C. Aiston, Louis James, Harry Beresford, Jerry Cammeyer, Calvin Tibbets, Sheppard Camp, Joseph H. Hopkins, L. Crozon, Harry Crandall, Dan Packard, M. Hanley, Charles Meyer, Horace G. Thrum, Douglas Lloyd, Joseph Callahan, E. J. Donnelly, J. K. Adams, F. M. Seager, Charles Carter, Albert Livingstone, Robert Lowe, Edward Hirsch, Joseph Menchen, J. A. Furey, James A. Keane, Joe Nathan, Joe Totten, George Samuels, James C. Breil, Horace G. Thrum, E. E. Mason, A. Burnham, Moreton Baker, J. B Curran, Alf. A. Bashell, Edward Grace, J. W. Griffin, Eugene Jepson, Robert Garden, E. M. Travor, A. C. Swan, Harry Dickson, E. M. Wilburn, A. M. Frankel, Robert Wayne, W. H. Greer, Forrest Seabury, Emmet E. King, F. G. Clark, J. K. Adams, W. S. Hart, Harry Hayman, Harry Crandall, Fred Du Bois, A. B. Benson, Basil Tetson, Harry W. Reid, Edward Emery, Fred J. Eustis, M. De Silbe, Reuben Fox, Margaret Devereaux, Marguerite Ferguson, Lillian Sterling, Beatrice Constance, Hattie Stembler, Camilla Martin, Ethel Winthrop, Lola Morrisse, Pasdo McLester, Georgette D'Audoy, Emily Batho, Fannie Ferris, Constance Williams, Nelly Loomis, Anna C. Hurlburt, Gail Forrest, Zelda Paldi, Estella Dale, Mrs. Fuller, Stella Madison, Catherine Beach, Abbie Johnson, May L. Argen, Henrietta Lee, Eunice Hill, Dell Ellerson, Dorothy Neville, Mayne Kealty, Bessie Sears, Bolinda Bainbridge, Merril France, Margaret Ashton, Genevieva Dolaro, Josephine Bennett, Mrs. Bert Coote, Mamie Ryan, Florence Wolcott, Maude Henderson, Gladys La Moin, Mrs. Dean, Margaret May, Dorothy Chester, Minnie Fuller, Julia Romaine, Sadie Stringham, Marie Thomas, Mattie Keene, Henrietta Lee, Lydia Barcom, and Merlean Robbaire.

BURT HAVERLY'S OPENING POSTPONED.

Burt Haverly closed a very successful forty weeks' season in A Trip to Chinatown at Providence, R. I., and with his clever wife, Laura Biggar, was to have appeared this week in a vaudeville sketch at Keith's, New York. Unfortunately, however, Miss Biggar has not completely regained the nervous force lost during her recent illness, and the vaudeville opening has, therefore, been postponed until next week, when the clever pair will appear at the Hopkins-Duquesne Theatre, Pittsburg. "I shall appear in New York later in the season," said Mr. Haverly, "when the sketch will have been improved and elaborated, after which I shall produce a new play by an English author, the American rights to which I have secured. No, I shall not appear in any of Mr. Hoyt's plays next season."

MANAGER PITOU'S UMBRELLAS.

Manager Augustus Pitou was standing at the Eighth Avenue entrance of the Grand last Wednesday evening just as the carriages were unloading the many swell people who came to see E. H. Sothern. Rain was falling in chunks and cascades and blocks of fire. One lady, alighting from a coach with a crest on the door, remarked to her footman: "John, bring umbrellas when you come for us. I don't suppose the Grand Opera House has any such thing as an umbrella." Mr. Pitou observed to himself that he would see about that, and so when the audience filed out there was a negro at each entrance with a dozen umbrellas for the protection of patrons who waited for their carriages.

A BIG HAT AT THE GRAND.

The Grand Opera House had its initial experience with the new big hat law at last Saturday's matinee of E. H. Sothern, when Clarence W. Gaylor, a Westchester County Justice of the Peace, requested a woman in front to remove her enormous headgear. Upon her refusal, he appealed to the head usher, who was also scorned. Then Mr. Gaylor brought in a policeman, who told the woman that he would have to arrest her if she remained obdurate. The hat was removed.

THE NEW AVENUE STOCK COMPANY.

A new stock company has been organized to open next week at the Avenue Theatre, Pittsburg, in Rosedale, or Hoodman Blind, for four weeks or longer. Joseph Haworth will be starred, supported by William G. Beach, Joseph Kilgour, Hugh Ward, Wilson Deal, Lizzie Hudson Collier, Celia Alsberg, Madeline Lack, and Mrs. W. G. Jones.

MARIE WAINWRIGHT, TOO.

Marie Wainwright sailed for Europe on Saturday. Before her departure this well-known actress signed for a tour of the best vaudeville houses next season under the direction of Robert Grau. Miss Wainwright will seek material in London, and Mr. Grau's London office has already arranged interviews with several prominent English authors to take place upon Miss Wainwright's arrival.

FANNY RICE'S CLAIM UPHELD.

Judge Lacombe, of the United States Circuit Court for the Southern District of New York, rendered a decision yesterday upholding Fanny Rice's claim to the use of the title and play At the French Ball, and decided that any simulation or colorable imitation is an infringement and liable to damages as the law prescribes. Howe and Hummell, Miss Rice's attorneys, will see that their client's rights are fully protected.

NEW DRAMATISTS' CLUB LIST.

The American Dramatists' Club will issue the Club List No. 3 about July 1. The catalogue of proprietary plays will be enlarged and revised and this standard publication promises to be more useful than ever. Harry P. Mawson is chairman of the committee having the work in charge.

COMPANIES CLOSING.

Elroy's Stock company, at Scranton, Pa., on May 22.

Waite's Comedy company, Eastern, at New York City, and Western, at Troy, N. Y., on May 15.

The Great Northwest, at Albany, on May 15.

Daniel Sully at Hoboken on May 15, after a season of thirty-eight weeks. Mr. Sully will begin a Spring tour next Friday at Peekskill, N. Y., presenting his new play, Auld Lang Syne.

Pudd'nhead Wilson on May 15.

My Friend from India (original company) at New York on May 15.

W. H. Crane on May 15.

Ernest Lamson has closed his regular season with Shore Acres and gone to Washington on business.

Robert Drouët at liberty for next season.

DEATH OF MAX MARETZEK.

Max Maretzek died on May 14 at his home, Pleasant Plains, N. Y., of apoplexy. Born at Brunn, Moravia, in 1821, he began his career by composing an opera, Hamlet, which met with some success. He then traveled extensively as an orchestra leader, and in 1844 assisted Balfe at London. In 1848 he came to this country as musical director of W. H. Fry's company at the Astor Place Opera House, where, in 1849, he appeared as an impresario. Borghese, Bertucca, Forti Beneventano, Parozzi, Parodi, and Virginia Whiting were among his artists. Maretzek gave Summer opera at Castle Garden in 1850, and in 1854 opened the Academy of Music, and continued there for the better part of the time until it was burned in 1866. He also conducted opera at Niblo's Garden, with Gazzaniga, Adelaide Phillips, Brignoli, Mazzolini, Succi, Amodio, and Ronconi; at Philadelphia, at Havana, on tour in this country, and finally at the Winter Garden, New York. Afterward he led the orchestra at the Academy for the Ullmann-Strakosch company. In 1878 he produced an opera, Sleepy Hollow, which failed. Clara Louise Kellogg and Minnie Hauk were at one time in his employ. His recent years he had devoted to teaching singing. He leaves a widow, a son, and two daughters. The funeral occurred yesterday (Monday) at his late home.

The following is a list of operas which had their first performance in New York under Maretzek's management: Trovatore, Rigoletto, Forza del Destino, Ione, Carnival of Venice, (Petrella), Don Sebastiano, Saffo, Peri's Judith, Faust (Italian version), Fra Diavolo (new Italian version), Le Prophete, L'Africaine, Aroldo, I Masnadieri (Verdi), Medea (Pacini), Crispino e la Comare (Ricci Brothers); Romeo and Juliet, by Gounod, with Minnie Hauk as Juliet; The North Star, Traviata, Luisa Miller, I Due Foscari, Attila, Roberto, Anna Bolena, Poliuto, Maria di Rohan, Linda, Favorita, Don Pasquale, Betly, Lombardi, Macbeth, Marino Faliero, Belisario, Don Bucefalo, and William Tell (Italian version).

Obituary Notes.

Tod Judge, an acrobat, died recently at Chicago.

Thomas Haley, a vaudeville performer, died on May 4 in this city.

Joseph Seymour, one of the Marvelous Seymours, acrobats, died on May 10 at Chicago.

Charles J. Gould, a vaudeville performer, died on May 5 at the Ward's Island Hospital in this city.

Mrs. J. T. Smith, wife of J. T. Smith, of Griffith's Faust company, died in St. Louis on May 7 of heart failure.

Jennie De Lacy, at one time a well known actress, died on May 16 at the New York Post Graduate Hospital, of pneumonia.

Mrs. Margaret Johnson, mother of Carroll Johnson, the well-known minstrel, died in Elizabeth, N. J., on May 1, aged sixty-nine years.

William G. Ryan, a variety performer, died on May 4 of consumption at the Rush Hospital, Philadelphia, and was buried by the Actors' Fund.

Jennie Carroll Stevens, wife of Ogden Stevens and sister of Marie Bates, died on Jan. 24. The interment occurred at Woodlawn Cemetery on May 4.

Eliott Herndon died of consumption on May 5 at Keytesville, Mo., aged thirty years, and was buried by the townspeople in Keytesville Cemetery on May 6.

Samuel Goodfriend, father of S. Goodfriend, recently business-manager of the Henry Miller company, died recently at 118 East 123d Street, New York.

Madame Brunette Bloch, eldest sister of the late Alexander Herrmann, magician, died recently in Paris. She was the mother of the late Rosine Bloch, contralto, a member of the Paris Grand Opera company.

Staff Captain Walsh, of the Salvation Army, who died in Massachusetts, was buried in Brooklyn on April 28. He had been once a negro minstrel, and sought to save men's souls by means of the banjo and the breakdown.

Mrs. George Linnæus Banks, the English poetess and novelist, who baptized the Shakespeare oak, planted on Primrose Hill by the tragedian, Phelps, at the Shakespearean tercentenary, has died in England at the age of seventy-six.

Presley French, of the Lloyd and Lorraine Dramatic company, shot himself at Attica, Ind., on May 5, and died before a physician arrived. He was thirty-five years of age, and had been in the companies of Jessie Mae Hall, Corse Payton, and Murray and Mack.

Robert Kemp, of Boston, better known as "Father Kemp," the originator of the Olde Folks' Concert, whose fame once extended throughout this country and foreign lands, is dead, at the age of seventy-seven years. During the last five years he had been helpless from creeping paralysis, which finally resulted fatally.

Mrs. Martha Ann Tanner died at her residence, 701 West Main Street, Richmond, Va., on Monday evening May 3. Mrs. Tanner was stricken with paralysis Dec. 14, 1895, and was confined to her bed until the time of her death. Her son, Edwin Tanner, and her grandson, Wilson Tanner, were at her bedside when she died. They are both well known in the profession. They were the past season members of the Walker Whiteside company.

John J. Keating, a variety actor, died in Boston, on April 28, at the age of 44 years. Mr. Keating, who was an expert banjo player, was for years one of the team of Keating and Sands. Both performers were West End boys, and they worked together until some ten years ago, when Sands died in this city of consumption. Up to a year ago Keating continued in his profession, but during the past six months was obliged to give up the stage. The end came rather suddenly Monday at his home, 95 Brighton Street. He was unmarried.

William H. Hamilton, the basso, died on April 7, at Los Angeles, Cal., of heart failure. He was born in Devonshire in 1842, and, after graduating at the Royal Academy, came to America in 1870, singing as leading basso with the Kellogg, Thurber, American, Tavary, Hess, and Carleton opera companies. He was a member of the minstrel firm of Birch, Hamilton, and Backus. Last August he opened a conservatory of music at Los Angeles. The remains were buried with Masonic honors at Beechwood Cemetery, New Rochelle, N. Y., on April 17.

Robert Stango, one of the best known of Italian tenors, died recently at Genoa, Italy, of heart disease. He was connected with the company at the Metropolitan Opera House during the first season of opera given there under Henry E. Abbey's management in the Winter of 1882-83. He was born fifty-six years ago in Sicily, and commenced his musical career in the chorus. Later he sang in Milan, and went then to London to sing at Covent Garden, where his reputation was first made. He was a great favorite subsequently in London, as well as in Russia, Spain, and his own country.

Woolson Morse, the composer of many successful comic operas, died at his home in this city on May 3, of hemorrhage of the stomach. He was born at Charlestown, Mass., in 1858. After preparing himself to become a carpet designer, he went to Paris to study higher art under William Hunt and Gerome. Returning in 1878 to America he wrote Cinderella at School, supplying words, music, and scenery for amateur production at Springfield, Mass. Augustin Daly took the burlesque, and made it a great success. A few seasons ago, De Wolf Hopper revived it as Dr. Syntax. His next works, Madame Piper and King Cole II., failed; but after long suffering and discouragement Wang was produced, with triumph that is historical. Panjandrum, The Merry Monarch, The Lion Tamer, and Lost, Strayed or Stolen were other successes that made Mr. Morse's name familiar to all playgoers. A few years ago he married Agnes Reilly, then of De Wolf Hopper's company, who survives him.

IN SUMMER PLACES.

John S. Terry will sail about June 10 to visit his home at Leamington, England.

Mr. and Mrs. Russ Whytal will summer at their cottage at Bayside, Long Island.

Charles B. Hanford will spend his vacation at Washington, D. C.

Joseph D. Clifton and June Agnott will spend the Summer in California and Colorado.

E. M. Le Roy and Marie Le Roy will summer at Buffalo, N. Y.

C. H. Perry is at Sharpsville, Pa.

Marcella Forrest is at Scott's Plains, N. Y.

Joseph McHugh is at Philadelphia.

William H. Crane will spend the Summer, as usual, at his pretty cottage at Cohasset, Mass., where his yacht awaits him at the Hull Yacht Club anchorage.

William H. Rightmire will be found again this Summer at his hotel at Wreck Head, which is just back of Long Beach, on the Great South Bay. The hotel is primarily designed to be a fishing station for the anglers of the profession. Most of the members of the Dramatists' Club visited "Captain Bill," as Mr. Rightmire is known on the bay, last Summer, and they had such a good time that they intend to go again this season.

Frank E. Morse, manager of Fanny Rice's company, will spend the Summer at his home, in Center Harbor, New Hampshire. The wooing of the wily weakfish will occupy most of his time.

Sisasconset, the old fishing village on Nantucket Island, is each year growing in favor with members of the profession. Joseph N. Francoeur and his wife (Ida Waterman) have passed several seasons there, and last year purchased a plot of ground on which to build a Summer residence. May Robson passed two Summers in the village. Charles Rich and Charles A. Metcalf, of the Hollis Street Theatre, Boston, are regular cottagers, and Robert N. Stevens, the fortunate author of An Enemy to the King, has one of the most desirable cottages at the place. He is now entertaining his brother, James H. Stevens, treasurer of the Star Theatre in this city. Mrs. Georgia L. Flagg, who retired from the stage after several years of success, owns a beautiful cottage on the bluff near Sankaty Lighthouse, which she has properly named "The Flag Ship." Thomas W. King, in years past a successful playwright, has become the owner of a beautiful cottage, where he passes his Summers with his family. Will Harcourt and his wife, Alice Fisher, passed two seasons at the place, and Grace Furniss is the owner of a beautiful cottage facing the ocean, and has passed her Summers there for several years.

George Hennington, manager of Cuba's Vow, is training pea vines and keeping the lettuce and asparagus beds in order on his place in Flushing, Long Island. He has time to get to New York only about once a week, for the weeds grow quickly.

THE SCENIC PAINTERS.

On July 1, 1897, the initiation fee for membership in the Protective Alliance of Scenic Painters of America, N. A. T. S. E. No. 38, will be raised to $50.

Richard Marston, scenic artist of Wallack's Theatre, has contracted to paint four productions for next season.

H. L. Reid will paint a new act curtain for Weber and Fields' Music Hall.

Joseph Clare, of the American Theatre, has finished an elaborate figure drop curtain for the New Opera House, Lavilla, Fla.

John J. Quinn, of the Star Theatre, is making models for Harkins and Barbour's Fall production.

THE MUSIC HALL, LEWISTON, ME.

Manager Charles Horbury has renewed his lease of the Music Hall, Lewiston, Me., which he now holds for another five years. He proposes to make many alterations, thereby enhancing the comforts of his house and adding to its beauty. As heretofore, only the best attractions will be played. Mr. Horbury has also taken the lease and purchased the rights in the Lewiston and Auburn Parlor Theatre or Opera House. The house will be known in future as The Parlor Theatre, and high class repertoire and vaudeville will reign here. Mr. Horbury will make his office at the Music Hall, Lewiston, Me

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters. This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN.

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Ashton, Margaret
Armstrong, Viola
Alberta, Laura
Ashbrooke, Florence
Annabelle
Atkinson, Mrs. N.
Allison, Annie
Arthur, Julia
Bender, Olive
Bulliger, Miss
Boggart, Helen Valto
Bouvier, Adine
Brooks, Ira
Bedell, Berra
Bishop, C. B.
Braham, Rose
Busby, Amy
Bennett, Eulalia
Barnes, Gertrude
Brown, Mrs. Nat.
Bradley, Pauline
Bertelle, Aileen
Barnum, M
Bennett, Johnstone
Burt, Mae
Bates, Marie
Bloodgood, Leslie Mrs.
Bonehill, Bessie
Barrington, Ethel
Blanchett, Louise
Bertelle, Aileen
Biggar, Laura
Butler, Nellie
Bell, Louise
Burt, Fannie L.
Bonstelle, Jessie
Berry, Dorine
Berry, Laura
Banks, Maude
Bolton, Maggie
Bradley, Leonora D
Bindley, Florence
Buchanan, Phebe
Clarke, Annie M.
Cushman, Sadie
Carlstedt, Clairdia
Counan, Julia M.
Crabtree, Lotta
Colman, Genevieve
Cummings, Geo. E. Mrs.
Carey, Lucelle
Carlisle, Katherine
Colburn, Lillian
Cooke, Caroline
Chanblin, Jean
Chadwin, Lee
Cortez, Trencta
Carleton, Callie
Coreenn, Miss
Carting, Blanch
Collins, Miriam
Constantyne, Connie
Clark, Annie
Cleveland, Maude
Dare, Ada
Desmond, Marie
Dale, Violet
Desmond, Florence
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Du Barry, Kate
Davis, Lester Mrs.
De Gross, Lillian
Dalgish, Kate
Dix, Gillean
Dennin, Georgie
Dodd, Emily
Dillin, R. J. Mrs.
Dickson, Mrs. Chas.
Davenport, Eva
De Wolf, Lillian
Dreux, Lorraine
De Vere, Lillie
De Frossy, Mme.
D'Arville, Camille
Dupree, Minnie
Deckler, Lylian
Eddyson, May
Eckart, Flora
Ellis, Kate
Evans, Lizzie
Edsall, Vivian
Earle, Alma
Fiske, Tinnie
Fulford, May
French, Pauline
Fay, Annie Eva
Franklin, Beth.
Fuller, M. A.
Fountainblew, Ella
Granger, Maude
Grey, Olive
Garnett, Irene
Grau, Elese
Graves, Lorena
Gale, F. Miss
Gorman, Frankie
Howard, May
Hutchson, Mae
Heard, Patti
Herring, Ella
Hill, Lottie
Hilliard, Mollie
Herndon, Agnes
Harcourt, W.
Hampton, Mary
Howell, Ida
Hall, Edith
Hunter, Mamie
Hyde, Lottie
Hall, Pauline
Hopkins, Grace
Hall, Celestine
Hart, Josie
Hamblin, Constance
Hill, N. C. Miss
Hudson, Eliza
Hunt, Ella
Jackson, Marie
Johnstone, Sibyl
Johns, Kittie
Jewell, Helen
Kendall, Lottie
Kennedy, Rose
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Keller, Harry
Kilsey, Herbert
Klapeschuid
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Leffler, Ben.
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Lothian, Napier
Leorock, Henri
Lowell, Jack
Levy, Leo.
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Le Sourd Harvey
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Reodway, E. D.
Raymond, Fred
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Rentz, John
Rosenfeld, Mr.
Ross, Budd
Reynolds, Barney
Richardson, Wm.
Robson, Andrew
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Robyns, Wm.
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Reeves, W. L.
Rareshide, George
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Ripley, Tom
Robey, Wm.
Ritchie, J. G.
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Vean, T. J.
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THE VAUDEVILLE STAGE

THE ILLUSTRATED SONG MEN.

MAXWELL AND SIMPSON.

The old saying that "two heads are better than one" is proven by the success of the two men whose heads appear above. Maxwell and Simpson have no rivals in their particular line. By combining their talents they have put together an act which is one of the most popular turns in vaudeville, and which will continue in popularity as long as the public cares to patronize that form of entertainment. Even if the public taste should change, they could tour the small towns and make money for years to come with their unique entertainment. Mr. Maxwell is the possessor of a remarkably fine and sympathetic baritone voice. He has a great deal of magnetism and sings simple ballads and "story" songs in a way which reaches people's hearts. He is materially assisted by Mr. Simpson, who is a photographer of many years' experience, and who not only makes the pictures used to illustrate the songs, but is on hand at every performance to see that they are properly displayed on the screen. Mr. Simpson has always had a craze for making pictures of fire laddies and their apparatus, and he has secured some very realistic photographs of firemen engaged in their perilous work. He uses the pick of his collection in the song "A Fireman's Life," the words and music of which he wrote himself, and which, as rendered by Mr. Maxwell, always makes a big hit. All the pictures used in the songs are posed and photographed by Mr. Simpson. He made particularly effective views for "Only Me," "Won't You Be My Little Girl?" and "Those Wedding Bells Shall Not Ring Out!" in all of which Mr. Maxwell appears. Two new successes they have put on recently are "Always Keep Your Promise, Lad," words and music by Maxwell, and "Just Behind the Times." They have also in preparation "A Tress of Golden Hair" and other novelties with which they will delight their admirers next season.

THEATRES AND MUSIC HALLS.

Pleasure Palace.

The crowning event of the season, the engagement of the Black Patti and her Troubadours, is on this week. The company has been augmented for the occasion and now numbers seventy-five people. The Black Patti's assistants, who are all of ebon hue, include Bob Cole, Stella Wiley, Billy Johnson, Goggin and Davis, the De Wolf Sisters, and many others. The entertainment includes nearly every sort of specialty known to the stage. Comedy, burlesque, acrobatics, ballet, and opera are included in the list. At Jolly Coon-ey Island is the opening skit, and the performance concludes with selections from a number of grand and comic operas, in which the star sustains the principal parts.

Weber and Fields' Broadway Music Hall.

Mr. New York, Esq., with its great cast of metropolitan favorites, remains the principal feature. Weber and Fields, and Sam Bernard, Ross and Fenton, John T. Kelly, Sylvia Thorne, Yolande Wallace, the Beaumont Sisters, and others are still in the piece. "The Circus Horse," a burlesque within a burlesque, is one of the new and pleasing features. The olio includes Conroy and McDonald, Irish comedians; Shayne and Worden, sketch team, and James F. Cook and Clara Sonora in the sketch A Vaudeville Debut.

Hammerstein's Olympia Roof-Garden.

Mr. Hammerstein is so well satisfied with the success of the Baroness Blanc that he has extended her engagement from one week to four. The other features on the bill are Josie De Witt, the vocalist and violinist; McIntyre and Heath, negro comedians; Charles R. Sweet, the piano tramp; the Manhattan Comedy Four; Galletti's monkey comedians; Bonnie Lottie, dancer; Van Anken, McPhee, and Hill, bar performers, and Alice Rose, soprano. The newcomers are Josephine Sabel and Lizzie B. Raymond, singers, and Arras and Alice, contortionists. The extravaganza, with a chorus of fifty girls, is retained.

Keith's Union Square.

This week's programme is one of the best ever presented here. It includes Laura Biggar and Burt Haverly, who make their vaudeville debut in a sketch written especially for them; Caron and Herbert, comedy acrobats; Ward and Curran, the Two Clippers; the Royal English Handball Ringers; Leonidas' cats and dogs, which are specially featured; the American Biograph; Potter and Zamora, acrobats; Barney Reynolds, German comedian; Burke Brothers and their trained donkey; Nettie De Coursey, soubrette; Lewis and Elliott, comedians; Barlow Brothers, minstrel comedians; Charles Diamond, harpist; the Casino Comedy Four; George W. Gale, comedian, and Annie Wilmuth Curran, vocalist.

Tony Pastor's.

A splendid bill has been arranged by Mr. Pastor. It includes Fields and Lewis, comedians; Canfield and Carleton, comedy duo; Winifred, spectacular dancer; Menchen's Kineoptikon; Washburn Sisters, singers and dancers; Baker and St. John, travesty artists; Maud Raymond, serio-comic; John E. Drew, comedian and dancer; James Richmond Glenroy, comedian; Ed. and Rolla White, boxers and bag punchers; Horace Golden, comedy magician; Mabel Craig, soubrette; the Austens, illustrated songs, and Usher and Thomas in Camille Up to Date.

Proctor's.

Gilmore and Leonard appear this week in Hogan's Alley. The specialists in the company include Thomson and Bunnell, musical comedians; George Leslie and Frank Manning, comedians; Minnie Bland and Lillian Shirley, soubrettes; Maysy Rowe and Stella King, acrobatic dancers; the Le Page Sisters, character change artists; Foy and Vedder, eccentric comedians; M. J. Fenton, dancer; the Kleins, acrobatic comedians, and Mayne and Neilson, vocalists.

Koster and Bial's.

This is the last week of Gayest Manhattan, with Mathews and Bulger, Merri Osborn, Nettie Lyford, Jacques Kruger, and the other favorites. There are new faces in the olio, including Leola Mitchell, "the Living Doll," and the Nichols Sisters, who have just returned from South Africa. The three Sisters Hawthorne return and the De Fillippes, Grau's Swiss Mountain Tyroleans, and the Australian Imperial Military Band are also in the bill.

LAST WEEK'S BILLS.

TONY PASTOR'S.—Cushman and Holcombe made their New York reappearance and gave their usual charming performance. Miss Cushman's baby songs won her repeated recalls and Mr. Holcombe's stirring ballads were splendidly received. Mr. and Mrs. Sidman made their regular three-ply hit in their very amusing sketch, A Bit of Real Life. They have been at Pastor's several times this season, and are established favorites here. O'Brien and Havel, with their dancing and acrobatic work, made a big hit. Meyer Cohen sang, in a fine strong voice, songs which reach the heart. They were splendidly illustrated with stereopticon views shown by Professor S. H. Bennett. Byron and Langdon worked hard and won many laughs with their sketch. Their burlesque melodrama is one of the most original and far fetched bits ever seen here. Maud Raymond continued to win favor with her new repertoire. Gilbert Sarony made his audience laugh by a simple wave of the hand. Jennie Robey sang pleasingly and danced neatly. Eddie Quinn introduced a quaint musical monologue which proved amusing. Oceana did some wonderful feats of contortion and strength. Melrose and Elmer, The Brittons, Kenno and Welch, and the three Bouffons appeared in pleasing specialties.

PROCTOR'S.—Harry Clay Blaney and his associates in the farce-comedy, A Boy Wanted, gave the major portion of the entertainment and succeeded in pleasing large audiences throughout the week. Mr. Blaney made a hit with his acrobatic dances. Nellie O'Neil and Lillie Sutherland's remarkable exhibition of terpsichorean ability won them several encores. Knox G. Wilson won favor by his excellent performance on the saxophone. Raymond Finlay, Proto, the dancer, Claude Gillingwater, Frank Young, and Allyn and Lingard were all well received, as was the work of the large and efficient chorus. Heading the house bill was Caroline Hull, the triple-voiced vocalist, who ran the scale from low bass to high soprano with the greatest ease. George H. Adams, assisted by Tonina, Ernest and Lily Adams, kept the audience in great humor for over half an hour. Mr. Adams has lost none of his ability as an entertainer, and his assistants are chips of the old block. Ray and Maynard sang several duets in pleasing fashion. Val Vino juggled with great dexterity, and the Bijou Comedy Trio introduced some amusing efforts in the singing line.

KEITH'S UNION SQUARE.—Bert Coote made his first appearance in vaudeville in New York, presenting a short sketch, written by himself, called Supper For Two. He was assisted by Julie Kingsley, E. B. Tilton, and Edith Fassett. Supper For Two is one of the most amusing skits ever seen at this house, and Mr. Coote ought to have no difficulty in keeping busy all Summer with it. It tells the story of a flirtation between a very timid man and a brisk, breezy, married woman. There are a great many funny lines, but the success of the sketch depends entirely on Mr. Coote's make-up and splendid comedy work. His facial expression was excellent and kept the audience in a constant titter. Miss Kingsley looked pretty and supported Mr. Coote admirably. E. B. Tilton was efficient as the husband, and Edith Fassett gave a bright performance of the maid. Jane Whitbeck, a very dainty little performer, was heartily applauded for her spirited rendition of "Pas Ma La" and her other songs. Morton and Mack presented a very entertaining Irish sketch, in which bagpipe music and jig dancing played prominent parts. Werner and Rieder warbled several Tyrolean selections cleverly. Falke and Semon made a hit in their funny musical act. Rice and Elmer and the Kaffa Brothers were amusing in acrobatic comedy work. Robinson and Baker did some remarkably good high jumping, assisted by Miss Robinson. Dore Brothers and Hill played pleasingly on banjos. Boyer and Gignere made a hit in their sketch. Mr. Gignere's voice was used to advantage in some touching ballads. The Mortons did a very taking dance sketch. Eldora and Norine, Dailey and Hilton, Charlotte Ray, The Troubadour Four, and Jessie McGibney, in a pleasing piano monologue, were also in the bill. Some new views were shown on the Biograph, which finished its seventeenth week.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—Mr. New York, Esq., continued to amuse crowded houses. The work of Sam Bernard and Weber and Fields improves every week. They are constantly adding new features and gags, and the piece is now one of the best entertainments in town. The Circus Horse, a burlesque on The Circus Girl, which was introduced recently, has made a big hit; Charles J. Ross as the English ringmaster gives another proof of his versatility. Mabel Fenton returned to the cast last week, having recovered from her attack of laryngitis. She was warmly applauded for her admirable work in Tess of The W'Eberfields. John T. Kelly has improved his part so that it stands out as prominently as any of the others. The olio was headed by Lizzie B. Raymond, who sang "Mrs. Gottem" and several other songs in her usual brisk fashion. Blockson and Page were amusing in their burlesque acrobatic specialty, and Lizzie Mulvey and Pearl Inman danced very prettily.

HAMMERSTEIN'S OLYMPIA ROOF GARDEN.—The Baroness Blanc was the star attraction last week, making her first appearance in New York as a vaudeville performer. Hundreds of her friends and acquaintances were present, and they made a great noise as she appeared. She sang "The Widow Who Is Shy," a suggestive song, dressed in widow's weeds, then changed to a Japanese dress, and sang about the Geisha, or something. After her exit there was a long wait, and she finally reappeared, dressed in a three-quarters-length skirt and a bodice cut very low. In this costume she sang some kind of a march song, during which she walked back and forth a good deal. It is hardly likely that the general public will take much interest in her. Even on Monday evening, when the crowd gathered especially to give her a good send off, they gave twenty times as much applause to Josie De Witt, a pretty, modest-looking girl, with talent, as they did to Mrs. Blanc. Miss De Witt scored one of the biggest successes ever known in this establishment. Her singing was applauded warmly, and when she played the inter-mezzo from Cavalliera Rusticana on her violin the audience simply went wild, and recalled her again and again. McIntyre and Heath and the Manhattan Comedy Four did not arouse the enthusiasm to which they are accustomed, but they improved during the week. It is hard to make fine comedy points tell in this immense place. Charles R. Sweet has studied the acoustics of the garden, and he made his regular hit, which means a great deal. Josephine Gassman, who has recently arrived from California, made her New York debut. She was suffering from a cold, but proved that she has a peculiar talent for the rendition of coon songs. Bonnie Lottie, Van Anken, McPhee and Hill, Galletti's monkeys, Alice Rose, Lucille Sturges, Ducroc and Hervey, and the pretty girls in the burlesque helped the audience to pass a pleasant evening.

PLEASURE PALACE.—Robie's Bohemian Burlesquers, who have been touring the variety theatres all season with great profit, returned to town last week and appeared here in a revised and blue penciled edition of their entertainment. There are some good performers in the company, the most notable one being Viva Nobriga, whose singing of coster and coon songs took the house by storm. Miss Nobriga has magnetism, talent, and originality, and made herself a prime favorite with the patrons of the Palace. She appeared in the opening burlesque, In Bohemia, and also in a specialty in which she was assisted by Billy B. Van, who won favor with some good jokes in the Irish line. Flo Jansen made a hit with her pert manner and catchy songs. Jere Mahoney was applauded for his excellent rendering of popular ballads. Aleene and La Rue and a large chorus of good looking girls helped to rush the fun along. The afterpiece, A Turkish Bath, which has been the hit of the performance all Winter on account of its gingery composition, was revised for this occasion and proved a very milk and watery affair.

KOSTER AND BIAL'S.—Gayest Manhattan was performed for the fiftieth time on Monday evening, May 10. The house was jammed, and every woman in the audience was presented with a souvenir of the occasion, in the shape of a very pretty rose jar, exquisitely decorated, and containing no advertising matter whatever. The souvenirs were admired very much by their recipients, and Mr. McConnell deserves credit for his good taste in selecting so dainty and appropriate a gift. Several new gags were sprung by Mathews and Bulger, Jacques Kruger, and Frank R. Blair, and Merri Osborn was more bewitching than ever. Harrigan, the comedy juggler, made his first appearance at this house and scored a great success with his act. He has introduced a new bit of business which is amusing. He hands a basket of potatoes to a boy in the aisle, and asks him to throw them so that he can catch them on a fork which he holds in his mouth. The boy throws them in baseball fashion, and the juggler is kept busy dodging them, while the audience laughs. The Four Angels Sisters made their first appearance here also, and met with marked approval. Eleanor Falk danced and sang as prettily as ever. Professor Leonidas' cats and dogs, Mary Arniotia, the strong woman, and The Meers Brothers concluded their long engagements.

PAULDING'S NEW PLAY.

Frederick Paulding produced a new one-act play at Kernan's Auditorium, in Baltimore, last week, and made a brilliant success in it. It is called Bound to Win, and tells the story of a closely contested horse race. In the course of the play Mr. Paulding introduces his great recitation "Tiger Lily's Race," which invariably arouses the audience to great enthusiasm. The new piece met with the emphatic approval of Manager Kernan, who has given Mr. Paulding a very strong letter of indorsement. Frederick Hallen, who was in the bill with Paulding last week, is enthusiastic over the sketch, and told Paulding it was the best thing of its kind he has seen in vaudeville. A Modern Martyr, the serious play in which Paulding opened in Chicago, made a hit in that city as well as in Cincinnati and Pittsburgh. He will start West again shortly to fill engagements in Bound to Win and a new farce which he now has in rehearsal. He will remain in vaudeville next season, and will have a repertoire of five one-act plays.

WILLIAMS AND WALKER WILL RETURN.

Williams and Walker, the "two real coons," who went to London a few weeks ago to fill an engagement at the Empire Music Hall, will return home next week and make their New York reappearance at Koster and Bial's on May 31. W. A. McConnell, who is their manager, in speaking of their experience in London, was very emphatic in his denunciation of their treatment by the management of the Empire. "It was expressly stated in the contract that they were not to go on before 10 o'clock," said Mr. McConnell, "and they didn't. They went on at 12.30, when everybody was full, asleep, or gone home. In spite of that fact they made a hit, and the proof of this is the fact that on Saturday I received a cablegram through Low, asking me to allow their engagement to be extended two weeks. I cabled immediately 'No,' and instructed my agent to send them home as soon as possible. They will be here in a few days and will go on here on May 31."

GRAMERCY LYCEUM CLOSES.

The Gramercy Lyceum, as Koster and Bial's old place is now called, which was opened on May 3 as a continuous house with seats at 10, 20, and 30 cents, closed suddenly last week. An attempt was made to run the house during the second week on the commonwealth plan, but the receipts were so small that it was not worth while. It is said that a new lessee will reopen it shortly with a good class of attractions, but it is hardly likely that it will succeed.

RANSONE RETURNS.

John W. Ransone returned to New York a few days ago from London. He gave a trial performance at the Empire, but as he was put on at a very bad place in the bill he could not make a very good impression on his audience. He gave another trial for the managers of the Royal, and was immediately signed for the syndicate halls, to open in December. He will do a travesty on Krüger, President of the Transvaal, with new songs by Felix McGlennon.

"CASEY'S FRIEND."

The name of Casey has been made familiar to the patrons of vaudeville during the past two years through the stories of his exploits related by George Fuller Golden, whose picture accompanies this sketch. If Casey were a real personage and not a myth, he would be a delightful companion, for, according to Mr. Golden's stories, he is constantly doing outlandish tricks which are a great source of amusement for his friends.

GEORGE FULLER GOLDEN.

A MIRROR man ran across the creator of Casey on the roof-garden of Olympia one night last week, and asked him to chat of his experiences for the MIRROR.

"Well," said Golden, running his fingers through his thatch of auburn curls, "I've had an eventful life, one as full of ups and downs as an elevator. I was born in the little town of Alabaster, Mich., where all the people are very 'white.' I was taken to Bay City, where I went to school. When I was about twelve years old I ran way from home with Jim Dolan, now of Dolan and Lenharr. We did a comedy sketch for a while and separated in the South. I knocked about the country for three or four years, and joined and separated from several partners, one of whom was Billy Clifford. Clifford and I stranded in New Orleans and I got back to Chicago where I joined Dolan again. We met with the first real success either of us had ever enjoyed. We played together a year or so and then split again. About this time I began to study, with a view of adopting a more legitimate branch of the profession, but I fell in with a man to whom I gave the name of Quigg, and we did a very successful eccentric act together. I played with Quigg for four years, and during my spare time studied and read incessantly, devoting a great deal of attention to Shakespeare.

"About this time I came across Cliff Ryland, whose partner had died. I joined him and we went to England together. We separated at the end of two years and I did a single specialty for about two years longer. I then made up my mind to come back to America. I landed here early in the Summer of 1895, without an engagement. I did a good deal of hustling and finally induced Mr. Fynes to let me go on and do a trial performance one afternoon. I was received so well that I was engaged as one of the features for the following week. Inside of three weeks my salary had risen in big jumps, and I was getting five times as much money as I had ever received. I filled dates through the Summer and in the Fall joined the Irwin Brothers' company as the special feature. I remained with the company part of last season, until the manager decided to change the form of his entertainment to burlesque, when I resigned. I have been in New York ever since, and have played Hammerstein's Olympia and both of Proctor's houses with gratifying success."

"What are your plans for the future?" asked the MIRROR man.

"I sail for London with Dan Leno on Wednesday to fill engagements in the principal halls. I may not return for a long time, as I hope to make a success, and if I do it will mean a long stay."

"Do you look forward to anything beyond your present line of work?"

"Most certainly; I am ambitious and I think I can extend my sphere of usefulness. I have some very decided views of stage humor, and I imagine I know exactly what the public will laugh at. I expect to collaborate on a comedy which I will try to make funnier than anything ever seen on the stage. If I succeed in my object, I will tour the United States in the piece."

Mr. Golden sailed on Wednesday last on the *St. Louis*, accompanied by his wife and little daughter. There was a big delegation of his friends on hand to see him off, and they made quite a demonstration as the big liner pulled out and pointed her prow down the bay.

It is to be hoped that Casey's friend will be as successful in England as he has been here. If he is, he will be kept busy telling stories at Casey's expense for a long time to come. During his chat with the MIRROR representative he spoke in the highest terms of the English people, and said that during his previous visit to Great Britain he had experienced nothing but the kindest and most considerate treatment at their hands.

DAN LENO SAILS.

Dan Leno, the English comedian, sailed for home on Wednesday last by the *St. Louis*. A large number of his friends gathered at the pier, and assisted by a brass band they gave him a send off which he will not forget for a long time. A MIRROR man had a short chat with Mr. Leno just before the steamer sailed. Among other things he said: "You can say for me in THE MIRROR that I am very sorry I cannot stay any longer in America. The country, or as much as I have seen of it, has been a revelation to me, and if I were not so anxious to get home to see my children I should certainly stay a while and visit different parts of the United States. I have made many charming friends during my stay, and they have made the time pass so pleasantly that it has been one long round of pleasure for me. I look forward to the time of my return, as I certainly shall come back again. I have been studying the Americans, and think I know now what they want and shall fix my plans accordingly." Just here the bugle call announcing the hour of sailing cut the conversation short, and after THE MIRROR man had made his way to the pier he caught sight of Leno and his wife and George Fuller Golden and his wife and baby waving to their enthusiastic friends, while the band, led by Stage-Manager Smith of Olympia, played "Auld Lang Syne."

PIRACY IN VAUDEVILLE.

The following letter, which is of interest to managers and performers alike, was received last week:

NEW YORK, May 12, 1897.

To the Editor of The Dramatic Mirror:

SIR.—Does the new law against piracy cover vaudeville acts? and, if not, why not? While witnessing a performance at Keith's Union Square Theatre last week, I saw two performers doing the original business of Dolan and Lenharr, two artists who have gained reputation by their honest efforts to please. A few months since I saw these same pirates at every performance at a theatre where Dolan and Lenharr were playing. It is evident that they took notes of lines and business, for they used the very best points of Dolan and Lenharr's act. (I believe Mr. Fynes made them cut out some of the business when his attention was called to the matter.) I ask you, is it fair for people who are supposed to have come from the ranks of the legitimate to practice this injustice on people who have gained popularity by honest effort? The copyright law ought to be broad enough to cover cases of this kind. A vaudeville pirate is as bad as a dramatic pirate, and they ought to be treated in the same way.

A PERFORMER.

THE BENEFIT TAKES PLACE.

The benefit for the Actors' Fund by the artists of the vaudeville branch of the profession took place at Koster and Bial's on Sunday evening last. The bill included specialties by Grau's Seven Tyrolean, Adele Ritchie, Leola Mitchell, Edna Bowsher, Maud Raymond, Eleanor Falk, the four Angelo Sisters, Josie De Witt, the Nichols Sisters, Marion Gerieux, Jennie Whitlock, Marie Mather, Holcombe and Cushman, Billie Beaven, Victor Herbert, Mark Sullivan, Rose and Fenton, John W. Ransone, Robert Vernon, Dore Brothers, Edward S. Abeles, Jacques Kruger, Stanley Whiting, Sig. Talamo, Sullivan and Sullivan, Redding and Stanton, Tony Hart, Mathews and Bulger, and Max Gabriel and his excellent orchestra.

Where the talent is of such a high order it is hard to particularize, but it may be stated that the honors were divided between Mathews and Bulger, Stanley Whiting, Maud Raymond, Zelma Rawlston, Leola Mitchell, Cushman and Holcombe, Rose and Fenton, and Robert Vernon. Maud Raymond's gags took extremely well, and Stanley Whiting and his colored assistant made a genuine hit. Mathews and Bulger managed the stage and took turns in announcing the performers. They interpolated some impromptu gags which took the house by storm. A strange and weird turn was done by Miss Oldcastle, Countess of Castlevecchio. She was made up as Svengali and delivered a rambling speech which nobody understood. The stage managers called her off before it was too late. In all other respects the bill was first-class and was hugely enjoyed by the audience. The receipts were about $1,200.

William A. McConnell deserves the greatest credit for running off the affair successfully. It was due entirely to his efforts that the benefit took place. Dozens of people had promised to help him, but he had to do all the work himself, with the exception of the part performed by Mathews and Bulger, who also deserve praise. The performance was attended by the general public. There were not more than ten actors in the house. Mr. McConnell says that the next vaudeville benefit for the Fund will be given at a matinee in the middle of the week and in the height of the season.

Taken all in all the affair was a success, and the vaudeville branch of the profession can congratulate itself on the result of its first benefit for the Fund.

ST. NICHOLAS MUSIC HALL OPENED.

The St. Nicholas Music Hall, which was built for a skating rink, was opened on Monday evening, May 10. The hall is very large, holding 3,000 people, and it was filled. The stage was in an incomplete condition, but the performance was run off in good shape. The acoustics are not very good, and the serio-comics had a hard time making themselves heard. The acrobatic acts went very well, and the management will undoubtedly engage more of them as the season progresses. The opening bill included Mrs. Shaw and twin daughters, the Pantzer Trio, Phyllis Rankin, the Sisters Lane, Sig. Carbone, the Wilsons, W. H. Barber, Grant and Vaughn, Len Ross, Florrie Evans, the three Gardners, and the Myers-Bassett Operatta company. James L. Lederer is the manager of the new hall, and he is likely to make a big success of his venture.

A curious accident happened at the hall on Tuesday evening. At about ten o'clock every light in the house went out. It was found that a steam pipe attached to the power engine in the basement had burst. The damage could not be repaired until the next day, so tickets were given to the 2,500 spectators good for another night. The attendance throughout the week was large.

BLACK PATTI'S SUCCESS.

The Black Patti played a remarkably successful engagement in Baltimore week before last. In spite of opposition and the circus the gross receipts of the Holliday Street Theatre, where she played, were over $4,000. An extra matinee was given on Friday to accommodate the crowds. The Black Patti and her Troubadours have been an immense success throughout the season. They have broken records everywhere. Their success has been due to their pleasing performances, and the hustling ability of Voelckel and Nolan, the managers of the enterprise, who are great believers in advertising. Their Sunday ad in the Baltimore papers was larger than those of the circus and the four leading theatres of the city combined. The organization began an indefinite engagement at the Pleasure Palace, this city, yesterday, and Voelckel and Nolan hope to enjoy a continuance of their success for several weeks to come.

BROADWAY MUSIC HALL IMPROVEMENTS.

Weber and Fields will make some important improvements and alterations in their Broadway Music Hall during the Summer. The upper gallery will be removed and in its place a number of boxes will be built. The ground floor boxes will be set back and the space gained will be filled with orchestra stalls. The entire auditorium will be redecorated and refurnished, and the little theatre will be made as luxurious and comfortable as any house in the city. If satisfactory arrangements can be made with owners of adjoining property the stage will be enlarged and the lobby and entrance will be widened and rebuilt, so that it will present a very imposing appearance. The season just drawing to a close has been so successful that these enterprising managers have been encouraged to make improvements which will add much to the comfort and pleasure of their loyal patrons.

THE KILPATRICKS.

Charles G. and Madeline Kilpatrick, the noted trick bicyclists, arrived in New York last week from Paris, and have been renewing friendship in this city among habitues of the wheel. Their foreign tour was extensive, and their success great. They were notably successful in South Africa, socially and pecuniarily, and played long engagements at the Empire, Johannesburg, and with Frank Fillis' Circus in Cape Town. Paul Kruger, it is said, personally gave Mr. Kilpatrick a medal. On their return the Kilpatricks played a successful engagement in Paris at the Casino. They have engagements ahead, but may be seen again in this country before their return to Europe.

ROBERT FULGORA'S VENTURES.

Robert Fulgora will have his hands full next season. He will have two Trans-Oceanic companies, composed of famous stars. Papinta, the myriad dancer, and William H. Fox, the piano comedian, are among his latest captures for these companies. Tom Nawn will star under Mr. Fulgora's direction in Shantytown, "an Old Homestead in Irish." Special scenery has been painted for this play by Joseph Physioc. Another play, called Old Moneybags, will also be sent out by Mr. Fulgora, with a special scenic equipment and a big cast. George H. Harris will act as general representative for Mr. Fulgora during the Summer.

CHARLES DICKSON'S NEW PIECE.

Charles Dickson will put on Stanislaus Stange's new play, A Man About Town, at Keith's Bijou in Philadelphia, on June 14. Mr. Dickson will make a radical departure from the line of business with which he has been identified and will play a part in which there is a great deal of pathos. Lillian Burkhart Dickson will play a strong emotional role, that of a boy. Mr. and Mrs. Dickson and Mr. Nash anticipate great success for the new venture. Mr. Nash is having an entirely new scenic set prepared and will stage the play elaborately. It will be seen later at the Union Square. Mr. Dickson hopes to set a higher standard for one-act plays in vaudeville. He was the pioneer of the legitimate stars in vaudeville, and takes a pride in raising the tone of the performances.

MR. PRICE'S LITTLE JOKE.

John J. Nolan, one of the managers of the Black Patti, had a flashlight picture of an audience taken in Toronto recently. He was displaying it with great pride to E. D. Price the other day, enlarging on the size of the audience and their appearance, and so on. Mr. Price agreed that the audience was immense. "However," he remarked, "they don't seem to be having much fun; they all appear to be asleep." When Nolan examined the picture he realized the truth of Mr. Price's remark. When the flash came every man, woman, and child had closed their eyes.

MR. DE LISSAR COMPLAINS.

Horace De Lissar, who has just returned from Europe, bringing a contract with the Barrison Sisters for 1898-9, writes THE MIRROR complaining of a troupe of girls who performed at Miner's Bowery Theatre last week. They were billed as the Five Sisters Barrison, dressed like the originals, and did the same act, including songs and business. It seems very much like piracy, and Mr. De Lissar has good grounds for complaint.

THE HENGLERS IN PARIS.

The Hengler Sisters made their first appearance at the Folies Bergeres in Paris on May 3, and met with such success that they were immediately re-engaged for three months next Fall by M. Marchand, who was greatly pleased with their performance. Their notices in the Paris papers were very complimentary. They open June 7 for their fourth engagement at the Alhambra, London.

CHARLES J. ROSS MAY HAVE A HALL.

A rumor was current yesterday to the effect that Charles J. Ross, the popular comedian now with Weber and Fields, contemplated opening in this city a music-hall of his own, and that he had made an offer to Theodore Moss with a view to securing Wallack's Theatre for this purpose.

VAUDEVILLE JOTTINGS.

Blanchard and Wright are preparing a comedy sketch called Hezekiah's Visit to the City, in which they will soon appear in vaudeville.

John J. Burke writes from Samoa to the effect that the tour of the Flying Jordans Vaudevilles, of which he and Grace Forrest are members, has been very successful so far. The company played four days in Honolulu to very large business, and is now in Sydney, N. S. W. Mr. Burke and Miss Forrest will continue with the Flying Jordans during their entire tour of the world.

The new cooling apparatus at the Pleasure Palace was used last week with very gratifying results.

Felix Morris' vaudeville debut will occur next week at the Union Square. He will be seen in A Game of Cards.

The Silvers have taken a great fancy to Charles Horwitz's new ballad "You'll Never Find Another Love Like Mine." They have it in rehearsal, and will introduce it shortly with a set of original pictures. The Fountain City Comedy Four are also using it in their new cake walk sketch.

Isabelle Urquhart signed a contract last week for a tour of the Keith circuit, beginning at the Bijou in Philadelphia on May 24. She will come to the Union Square June 7. She will be assisted by Sydney Willmer and Walter Vincent.

Mr. and Mrs. Milton Nobles returned to Brooklyn last week. They left for the West February 20, since which time they have appeared for three weeks in Mr. Nobles' new play, Under Martial Law, and subsequently filled vaudeville dates in Chicago, St. Louis, and Cincinnati in Mr. Nobles' new farce, Bilgeville Junction. They expect to shortly fill vaudeville dates in New York, Boston, and Philadelphia.

The Raines Law amendments are a bad thing for the music halls. As one license covers only one bar the waiters from all over the house have to gather at one point for their supplies. At Koster and Bial's there was a bar on each floor, and the closing of two out of the three has resulted in great inconvenience.

Nat Mann's song, "Girl from Paris," continues to be the main musical feature in the farce-comedy of that title. Clara Lipman sings it to four and five encores nightly. It is also being sung with great success by Eleanor Falk at Koster and Bial's, Fanny Bloodgood and Leona Lewis; the latter performer is also singing "High School Girls" and "Come Back, My Honey, I've Been Waitin' Long."

The season at Weber and Fields' Broadway Music Hall will close on June 15.

Thomas W. Keene has received an offer to enter vaudeville. If he accepts he will present a condensed version of Drink.

Adele Le Claire, Emmett C. King, and Frank Conner will make their vaudeville debut on May 31 at Proctor's Theatre in a one-act sketch called The Lady and the Valet.

Jacques Kruger was robbed of a three-carat diamond ring last week.

"Come Kiss Me," a new coon song by Rudolph Aronson and Dave Reed, will be featured by May Irwin next season.

Besides Dan Leno and George Golden the following vaudeville performers sailed for Europe last week: Henry Lee, The Brothers Webb, the Two Bostons, Richard Pitrot, the French Family, Kittie Mitchell, and Rosie Rendel.

John Fox, late of Conroy and Fox, is now introducing James McAvoy's clever satirical mock ballad "The Pumpkin Pies That Mother Used to Make." This song is also a special feature with John Keefe, and is being sung by George Stetson, Henry Cazman, and Bert Shephard, in London.

Agnes Atherton will play the Olympic, Chicago, next week.

The Todd-Judge Family and the Gillette Family have joined hands and made their first appearance this week at the Schiller in Chicago.

Watson and Dupré were at Polis' in New Haven last week.

Leonard and Fulton closed a very successful engagement at the Avenue, Pittsburg, on May 15, and are now at the Olympic, Chicago. They play a four weeks' return engagement in the Castle Circuit.

Ford and Bratton's new ballad "I Love You in the Same Old Way" is gaining popularity, and promises to become as big a success as their famous "Only Me." Lydia Titus is making a success with it in the West, and will sing it in London when she goes abroad. It is also being done by Phyllys Allen, Joe Natus, and Harry Leighton.

George H. Broadhurst, author of The Speculator, The Wrong Mr. Wright, and What Happened to Jones, has written a one-act comedy for Fred W. Peters, who will present it in the vaudeville houses. Mr. Peters will appear as a Frenchman.

James R. Adams and Becky Taylor have signed with the Edison Electroscope and Novelty company for a six weeks' tour. They will do their sketch and put on a short pantomime. James Baisley has written a new old maid song for Miss Taylor, called "Oh, For a Man!"

Clifton and Adams have dissolved partnership. George Clifton will work alone hereafter, presenting a high-class novelty act called Isabella Up To Date.

Reno and Richards have just finished a tour of the Hopkins Circuit. They will open a tour of the Keith Circuit at the Bijou, Philadelphia, on June 21.

Ed E. McNeil has closed with Blaney's A Baggage Check and will take out a vaudeville company, which includes the Three La Renos, Joe Osborne, Ed Farley, The Lillie Sisters, Conroy and Ferguson, Allan and Ray, Ed Howard, and Werner and Kelly.

Lillian Burkhart, in an article in the *Boston Journal* over her signature, makes the following remarks: "Heaven bless vaudeville audiences; from the bottom of my heart, bless them! What for? For their superb intelligence in appreciating the subtlest points that ever playwright placed on paper or to which actor gives utterance. Vaudeville has come to stay, it pays better salaries. Best artists of all kinds receive recognition without loss of dignity."

Girard and Gaylor are at the Brooklyn Music Hall this week.

Willis P. Sweatnam has been re-engaged for two weeks longer for St. Paul and Minneapolis, as his act has made a big hit in those cities. His new song, "I'm Uncle Sam the Yankee," is a great go.

Dan Collyer, George Marion, and Carrie Collyer are rehearsing a sketch for vaudeville called A Casino Girl.

George C. Boniface is considering an offer to go into vaudeville. Should he decide to do so, he will have a sketch written for him by a well-known author.

Frederick Backus, author of Tess of the Vaudeville, is engaged on a sketch for Meyer Cohen and his daughter.

One of the chorus girls in Robie's Burlesquers, who were at the Pleasure Palace last week, rubbed her feet with carbolic acid, mistaking it for alcohol. She suffered great pain and had to be taken home in a cab.

After a four weeks' engagement at Proctor's theatres, which ended May 8, Henry Lee took passage on the *St. Louis* last Wednesday to fill his Summer bookings. He will return to America in the early Fall.

William Elliott Davis (known professionally as W. E. Dalton) will exhibit his dog "Dodgerfield" before the Boston Society of Natural History at Huntington Hall, Boston, Mass., on May 19.

Two very handsome sets have been painted by the artists at Keith's Union Square Theatre. One of them will be used by Felix Morris in A Game of Cards next week. There is no doubt that the Union Square is the best equipped vaudeville house in the world in the matter of scenery.

Salerno, the juggler and equilibrist, who has recently made a sensation in Europe, has been secured by cable for the Keith Circuit, beginning next Fall. He is said to excel even Cinquevalli.

A new concert hall will be opened in Astoria, Ore., this month.

William Henry Rudolph, manager of Jennie Yeamans, writes to THE MIRROR denying that Miss Yeamans caused the disappearance of Mr. Foster, the late "angel" of the Schiller Theatre in Chicago. Miss Yeamans simply asked him for her salary, which he promised to pay as soon as he sold some property. She hasn't seen him since, and says she will never play for another manager who owns property.

Ray L. Royce has just completed another tour of the Keith Circuit, meeting with marked success. This week he is at the Avenue Theatre, Pittsburg, with the Théatre Français, Montreal, to follow.

John Wilson writes to THE MIRROR from London confirming the news of the great hit made by himself and Bertha Waring at the Empire which was mentioned in THE MIRROR some time ago.

Vivian De Monto opened her season under canvas at Wichita, Kan., on May 12. Alice Raymond, John Kinkamp, and the Lynch Sisters are in the company this week.

Emilie Edwards was warmly congratulated by Manager Brunelle, of Proctor's Theatre, on the success she made during her recent engagement at that house.

Frank B. Blair, who has been in Gayest Manhattan since the opening, was arrested on Saturday for stealing Jacques Kruger's diamond ring. He confessed and was held for trial.

The Sisters Hawthorne lost their trunks last week, but recovered them in time to open last night at Koster and Bial's.

Laura Biggar, who was to have been in this week's bill at Keith's, is said to be seriously ill.

Viola May, a soubrette, who was singing in a tent show at New Brunswick on Thursday evening last, saved her life by jumping through the hole in the top of the tent as it collapsed during a violent storm.

Mrs. McDonald, wife of Paul McDonald, a vaudeville performer, was the victim of false arrest by one of New York's fly policemen last week.

Oscar Hammerstein may sue Police Commissioner Moss for damages, claiming that Moss referred to Olympia as an immoral resort.

On account of his emphatic hit at the Actors' Fund Benefit at Koster and Bial's on Sunday evening last, Stanley Whiting has been engaged to appear at that house in June.

VAUDEVILLE CORRESPONDENCE.

ROCHESTER, N. Y.—Music Hall (William Kennedy, manager): Business fairly good 10-15. The bill included Blanche Crego, and Bonita Loring, Reed and Dee, McCarthy and Reina, and A. Louis Wolford.

BUTTE, MONT.—Casino Theatre (J. P. Kenney, manager): Commencing 17 an entirely new show will be given, and Dan Crimmons, the amusement director, promises that it will be the best vaudeville performance that has ever been seen in Butte. The performance will open with the grand spectacular production entitled The Forrest Forge, followed by Day and Sussie Levino in their artistic novelty, Rival Arts, and the Miller Brothers. Others who

VAUDEVILLE. VAUDEVILLE.

MR. CHAS. J. STINE — *CHARACTER ACTOR,* — LATE — TUXEDO (Thatcher, Rich & Harris), AFRICA (Thatcher, Rich & Harris), A GOOD THING (Peter F. Dailey). ALL HITS.

AND

MISS OLLIE EVANS — *COMEDIENNE,* — LATE — EVANS AND HOEY (A Parlor Match), FANNY RICE (Company), A GOOD THING (Peter F. Dailey). ALL HITS.

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Per. ad., BLISSFIELD, Mich.

make their first appearance in Butte are Lottie Rogers, Mamie Shepherd, Bonnie Goodwin, and Shannon and McDonald. Crimmons and Gore will appear in their famous success, Comin' Thro' the Rye. Business is immense.

CHICAGO, ILL.—The New Babylon, a new burlesque, is still running at Clifford's Gaiety. It is a rather bright affair; the music is especially catchy and does Gustav Luders credit. The book is very well written, containing many local lines. J. A. Frazier, Jr., being responsible for them. The burlesque treats of a Chicago man's visit to Turkey to look up an estate, which he finds to his amazement includes a harem. The numerous complications and endless explanations which the latter part of the estate entails make the body of the story. The piece has been given a charming Oriental production, with pretty costumes and scenery. Luders' augmented orchestra of twenty also deserves mention. The comedy part of the piece is a trifle weak, although Harry Cashman infused many bright bits of song specialty work. Other principals are: Jack Guilmette, Elmer Ellsworth, David De Wolf, O. B. Thayer, Marie de Campi, Leo Peasley, Beatrice McKenzie, Lulu Walters, and a little lady, May Belle, who appears in a graceful dance and is called on the programme, "Dainty Dazziem," one of "Biff" Hall's soubrette collection. Manager Harry B. Clifford has a new burletta under way, which will be put on shortly.

Hopkins: Colonel Hopkins maintains the usual high standard. A very strong bill is on this week. A greater treat could not be provided than is found in the delightful character impersonations of Tim Murphy, whose mimicry of noted actors in their most famous roles is finished and artistic. The Nawns are always welcome. The bill also includes Irene Franklin, Marie Heath, Allen and Oro, Meany and Lenora. The Biograph and Chicago Ladies' Military Band are also retained, and the Capable Stock co are appearing in The Wife.

Masonic Temple Roof Theatre: The opening of this handsome resort took place last Sunday night, all of the first-nighters being in attendance. The programme was lengthy and brilliant, including some of the best talent that has ever appeared at this lofty theatre. Marie Dressler was the star, and made a hit, with Harry Atkinson a close second; Rachel Walker, Alice Shaw and Daughters, May Duryea and Edna Montford, clever Al Wilson, all gave satisfaction. The Clara Schumann Ladies' Orchestra also forms part of the bill, together with Lumiere's Cinematographe. Sosman and Landis are to be congratulated on the opening, and the season should be a very profitable one. Charles Fischer and his excellent orchestra furnished a very pleasing concert programme.

Schiller: Manager R. C. Gardner is again in charge, and will undoubtedly restore it to its previous standing. The co. this week is superior to those heretofore offered, that great favorite, "Honey Boy" George Evans, receiving numerous encores. Clivette is also a very finished performer. The Todd-Judge and Gillette Family are among the best of tumblers; the four Luciers, Campbell and Campbell, the Lorraines, Florence Thropp, Gilbert, and others, all have pleasing specialties.

Chicago Opera House: That original comedian, Ezra Kendall, heads the bill, and a better head line would be difficult to find; his monologue never grows tiresome and his name is always a drawing card. Among the others appearing are: Fred Hallen and Mollie Fuller, in a very attractive specialty; Pat Reilly, the Four Cohans, Flynn and Walker, Kokin, Lawrence and Harrington, Melville and Conway, Blanch Newcomb, La Moyne Brothers, Beeson, Miles and Lulu, Mlle. Mignonette, Cain and Mack, Willard Sisters, and Alfred Holt.

Olympic: Manager Castle has a very evenly balanced co. Johnson, Davenport and Lorella are a wonderfully expert trio, and their act is a real novelty. Mattie Vickers sings her German songs well as ever, the Two Tanakas, Fields and Salina, Johnson and Dean, Leonard and Fulton, Murphy and Mack, Gyori Juliska, Fish and Quigg, Quigley Brothers, Charles A. Loder, Barnes and Sisson, McCale and Daniels, Carrie Scott, and Laura Dainty all appear to advantage.

Haymarket: Tony Pastor and his big co. are at this popular house, and of course business is very large. Besides the festive Tony, the following introduce lively specialties: Gus Williams, Mr. and Mrs. Charles T. Ellis, Watson and Hutchings, Florrie West, Swan and Bamford, James F. Hoey, the Donovans, Florence Bindley, Cook and Clinton, the Gleesons, Katherine Gyles, the McAvoys, Warren and Howard, and William Slay.

Sam T. Jack's Opera House: Mlle. Karina is still the big drawing attraction. The theatre is crowded nightly to see this Frenchy singer. The two burlesques have been brushed up generally. Sie Hassan Ben Ali's wonderful Arabs and the Fonti Boni Brothers also appear.

Imperial: A dramatic performance is the attraction this week.

Orpheus and Royal Music Halls are given over to vaudeville and burlesque.

Items: George E. McDonnell, treasurer of the Academy of Music, had a rousing benefit last Sunday night. The big vaudeville show was made up of Ben Harney, Edwin Travers, William Newell, Jimmy Barry, Charles T. Aldrich, Mina K. Genell, James H. Cullen, Frankie De Haven Carter, Baby Beatrice, the Mathews, Gracie Sloane, the Electric Quartette, and others. Manager Walters, of the Orpheum Circuit, was in the city last week looking over the theatrical situation here. He will take a trip abroad shortly. The Chicago Opera House will change its policy to opera for the Summer season, commencing June 7. Work is being pushed on Harry B. Clifford's new theatre, which will be called the Savoy. The Lincoln announces a vaudeville attraction, commencing May 23. Louise Willis Heppner has scored another big hit with the song called, "Her Memory Brings Me No Regret." She has been engaged by the management of the American Extravaganza co. for next season in the title-role of Sinbad.

HARRY EARL.

PHILADELPHIA, PA.—E. P. Simpson, for many years a Quaker City boy, connected prominently with the Walnut and People's theatres, has the good wishes of his many friends as the sole lessee and manager of the Academy of Music, Chicago.

Clara Morris [illegible] on the vaudeville stage has been a great disappointment. She has grown matronly, and only at times is there a faint expression of her former great emotional power. The sketch, Public Justice, in which she appears, is also faulty.

A combination of legitimate and vaudeville stars is at the Auditorium, prominent being George W. Monroe, Richard Barlow, and Russell Bassett, Fanny McIntyre and supporting co. in Maid Marion; Eckert and Berg, Lina Aug, Douglass and Ford, Weston and Beasley, and Lumiere's Cinematographe with new views.

A new sketch, The Deacon's Visit, from the pen of Levin C. Tees, author of Gay Coney Island, received its first representation on any stage at the Auditorium, introducing the juvenile comedian, vocalist and mimic Master Franklin Calhoun, assisted by excellent support.

A splendid bill, selected from the pick of the legitimate and vaudeville stars, is this week a grand card for the Bijou. At its head is John T. Sullivan in Captain Huntington, supported by Eleanor Barry and Sara Converse, the Biograph, with new pictures; Gilbert and Goldie, who do a splendid act; Mazus and Masete, Werner and Reider, Deave's Marionettes, Gignere and Boyer, Montague and West, La Porte Sisters, Eldora and Norrine, Minnie Lee, Albertus, Bertram and Weston. Houses, as usual, packed to the doors.

The Lyceum has a merry entertainment, provided by the City Girl's Extravaganza co., with two burlesques—McGuinness' Reception and the Bon Ton Burlesquers. The olio introduces May Britton, Tom and Gertie Grimes, John T. Hanson, Kilroy and Rawson, Marion Baisley, and the Meadow Brook Quartette, to fair patronage.

Orpheus Star Burlesque co. is announced for week at the Kensington, with light prospects.

George C. Francis, manager of the Arch Street, is in New York booking attractions for next season.

Baseball by Electricity is a good feature at the Auditorium and Lyceum this week.

S. FERNBERGER.

BOSTON, MASS.—A new play by a Boston author is the great attraction at Keith's this week. It is A Dish of Dainties, by Edward Gervase, and is being played by Charles Dickson and Lillian Burkhart. The other features are the Biograph, Ed Faver and Edith Sinclair, the Meers Brothers, Falke and Senor, A. O. Duncan, Charles T. Grilley, Imro Fox, Juno Salmo, the Baggesens, Josephine Harvey, the Coulson Sisters, Johnson, Riano, and Bently, Merritt and Gallagher, Raynard and Clark, Lewis and Eliot, and Coakley and Huested.

I am rather surprised to see this advertisement at the Howard: "Five Barrison Sisters. The same novel and highly sensational specialty that was presented at Koster and Bial's Music Hall, New York. An act that set all Gotham gossiping and achieved tremendous newspaper notoriety."

The other attractions there are the Howard Female Minstrels and Burlesque co. in Forty Thieves, a *fac-simile* of the Corbett-Fitzsimmons fight on the Acteograph, Chip, Pollie Holmes, Hines and Remington, Lillian Perry, Leo and Chapman, Dane and Hahn, Willard and Brown, Adeline Marden, the Bennettes, Laura Bennett, Saunders and Burdell, Charles Berringer, and Lizzie Anderson.

Katherine Rober plays Camille at the New Grand this week, benefiting 21 with Doris. The specialty bill includes: Clarence Vance, Emma Carus, Dollie Cole, John Walsh, Willie Russell, John Weber, Richard Lyle, Ted Breton, and Una Clayton.

A Flag of Truce is the play at the Grand Opera House this week, while the variety bill is made up of the Cinematographe, Crawford and Manning, Nevell and Shevitt, Cogan and Bacon, and Al. Lubin.

This is the last week of the first season at the Zoo, and Chiquita and Major Mite stay through to the finish.

The City Sports are at the Lyceum, presenting Mlle. Meza, Dave Foster and Fanny Lewis, Howard and Earl, Snyder and Buckley, Mlle. Delmore, Joe J. Mackie, and Johnson and Dean.

John L. Sullivan and his vaudeville co are at the Palace this week giving a combination of minstrelsy, comedy, and vaudeville. One of the features is the illustration by John L. of the Fitzsimmons heart blow.

The vaudeville bill at Austin and Stone's introduces the Musical Hayards, Baldwin and Daly, Revell and Rayburn, Hickey and Nelson, Alice Carmelo, Haynes and Decker, John and Marguerite Fields, Bernard and Hart, Margaret Ross, Almonte and Bolbes, Will Morton, Crowley and Foley, W. J. McDermott, W. H. Burke, Madden and Rutland, and Ishmael.

In the bill at the Nickelodeon are Ruth Franklin, Billy Wright, James Conroy, May Fisher, Rosa Moore, Ed Slocum, Andrew Jackson, Etta Russell, and Clara Edwards.

JAY BENTON.

JERSEY CITY, N. J.—Ed Rush's Excelsior co. began a week 10-15 to fine patronage. The performance is up to date, and the specialties are of a high order. In the olio are: John T. Hanson, May Britton, Tom and Gertie Grimes; Marion Baisley, a singer with a good voice; Kilroy and Rawson, Nellie Sylvester, Excelsior in Switzerland, a funny burlesque, and two good ballets are introduced. Isham's Octoroon co. No. 1 17-22.

Manager Tom Dinkins is up for a benefit at the Bon Ton 31.

Manager George Clarke is busy getting Salter's Casino in shape for the opening 31.

WALTER C. SMITH.

PROVIDENCE, R. I.—The Wood Sisters' New Extravaganza co. played a good week's engagement at the Westminster 10-15 and gave a good show. Prominent in the co. are: Pearl Stevens, George B. Scanlon, Wood Sisters, Lamont and Love, Harry Pleon, Raye, Ward and Brown, and Lucier and Grieve. Rentz-Santley co. 17-22.

H. C. RIPLEY.

TORONTO, CAN.—Bijou Theatre (H. H. Lamkin, manager): The Walch Sisters, T. J. Farron, May Walch, the Three Martinettis, Chappelle Sisters, and the Motograph 10-15 to good business.

LOS ANGELES, CAL.—Orpheum (Charles Schimpf, manager): The past week was a most prosperous one for this popular house. Delmore and Lee's sensational ladder act proved a great drawing card. Harris and Walters and Merrilees Sisters made hits, and Harry Constantine's ballet dancing was most excellent. Arriving 11 Achille Alberti, Madame Annina Orlandi, Herr Grais, and the Ordway Brothers.

VAUDEVILLE PERFORMERS' DATES.

Aug, Edna—Auditorium, Philadelphia, 17-22.
Albertus, Bertram and Weston—Bijou, Philadelphia, 17-22.
Allen and Oro—Hopkins', Chicago, 17-22.
Atkinson, Harry—Masonic Roof, Chicago, 17-22.
Arras and Alice—Hammerstein's, N. Y., 17-22.
Austins, The—Pastor's, N. Y., 17-22.
Beeson, Miles and Lulu—Op. Hse., Chicago, 17-22.
Biggar and Haverly—Keith's, N. Y., 17-22.
Burke Brothers—Keith's, N. Y., 17-22.
Barlow Brothers—Keith's, N. Y., 17-22.
Baker and St. John—Pastor's, N. Y., 17-22.
Brydges and Little—Surburban Garden, St. Louis, 16-23.
Barnes and Sisson—Olympic, Chicago, 17-23.
Baroness Blanc—Hammerstein's, N. Y., 10-22.
Clivette—Schiller, Chicago, 17-23, Masonic Roof—indefinite.
Craig, Mabel—Pastor's, N. Y., 17-23, Howard, Boston, 24-29.
Campbell and Campbell—Schiller, Chicago, 17-22.
Cain and Mack—Op. Hse., Chicago, 17-22.
Conroy and McDonald—Weber and Fields', N. Y., 17-22.
Cook and Lenora—Weber and Fields', N. Y., 17-22.
Caron and Herbert—Keith's, N. Y., 17-22.
Casino Comedy Four—Keith's, N. Y., 17-22.
Curran, Annie Wilmut—Keith's, N. Y., 17-22.
Canfield and Carleton—Pastor's, N. Y., 17-22.
Craig, Mabel—Pastor's, N. Y., 17-22.
Conroy and McFarland—Ave. Thr., Pittsburg, 17-22.
Cawthorn, Herbert—Hopkins', Chicago, 17-22.
Conway and Leland—Hopkins', St. Louis, 17-23, Alhambra, Milwaukee, 24-29.
Cook and Clinton—Haymarket, Chicago, 17-22, Op. Hse., 24-29.
Cohans, Four—Op. Hse., Chicago, 17-22.
Crane Brothers—Hopkins', Chicago, 17-22, Hopkins', St. Louis, 23-29.
Chappelle Sisters—Niagara Falls, N. Y., 17-22, Casino, Buffalo, 24-29.
Douglass and Ford—Auditorium, Philadelphia, 17-22.
De Filippes, The—Koster's, N. Y., 17-22.
Dainty, Laura—Olmypic, Chicago, 17-23.
Dressler, Marie—Masonic Roof, Chicago, 17-22.
Duryea and Montford—Masonic Roof, Chicago, 17-22.
De Coursey, Nettie—Keith's, N. Y., 17-22.
Diamond, Charles—Keith's, N. Y., 17-22.
Drew, John E.—Pastor's, N. Y., 17-23.
De Witt, Josie—Hammerstein's, N. Y., 10-22.
Eckert and Berg—Auditorium, Philadelphia, 17-22.
Ezier, Carrie—Auditorium, Baltimore, 17-23, Casino Roof, N. Y., 24-29.
Evans, George—Schiller, Chicago, 17-22.
English Bell Ringers—Keith's, N. Y., 17-22.
Eldora and Norine—Bijou, Philadelphia, 17-22.
Fields and Salina—Olympic, Chicago, 17-22.
Fish and Quigg—Olympic, Chicago, 17-22.
Fonte Boni Brothers—Jack's Op. Hse., 17-22.
Flynn and Walker—Op. Hse., Chicago, 17-22.
Fields and Lewis—Pastor's, N. Y., 17-22.
Fisher and Carroll—Hopkins', St. Louis, 17-22.
Falke and Semon—Keith's, N. Y., 10-15.
Franklin, Irene—Hopkins', Chicago, 16-22.
Girard and Gaylor—Music Hall, Brooklyn, 17-22.
Gilbert and Goldie—Bijou, Philadelphia, 17-22.
Gignere and Boyer—Bijou, Philadelphia, 17-22.
Glenroy, James Richmond—Pastor's, N. Y., 17-22, Howard, Boston, 24-31.
Gale, George W.—Keith's, N. Y., 17-22.
Golden, Horace—Pastor's, N. Y., 17-22.
Gardner, R. C.—Schiller, Chicago, 10-22.
Grau's Swiss Tyroleans—Koster's, N. Y., 10-22.
Gyles, Katherine—Haymarket, Chicago, 17-22, Olympic, 24-29.
Harlow, Richard—Auditorium, Philadelphia, 17-22.
Hawthorne Sisters—Koster's, N. Y., 17-22.
Hallen and Fuller—Op. Hse., Chicago, 17-22.
Holt, Alfred—Op. Hse., Chicago, 17-22.
Heath, Marie—Hopkins', Chicago, 17-22.
Johnson, Davenport and Lorella—Olympic, Chicago, 17-22.
Juliska, Gyori—Olympic, Chicago, 17-23.
Johnson and Dean—Olympic, Chicago, 17-23.
Karina, Mlle.—Jack's Op. Hse., Chicago, 17-22.
Kendall, Ezra—Op. Hse., Chicago, 17-22.
Kokin—Op. Hse., Chicago, 17-22.
La Porte Sisters—Bijou, Philadelphia, 17-22.
Lee, Minnie—Bijou, Philadelphia, 17-22.
Leonard and Fulton—Olympic, Chicago, 17-22.
Loder, Charles A.—Olympic, Chicago, 17-22.
Luciers, Four—Schiller, Chicago, 17-22.
Lorraines, The—Schiller, Chicago, 17-22.
Lawrence and Harrington—Op. Hse., Chicago, 17-23.
Lews and Elliott—Keith's, N. Y., 17-22.
La Moyne Brothers—Op. Hse., Chicago, 17-22.
Leno, Dan—Olympia, N. Y.—Indefinite.
Monroe, George W.—Auditorium, Philadelphia, 17-22.
McIntyre, Fanny—Auditorium, Philadelphia, 17-22.
Mazus and Masett—Bijou, Philadelphia, 17-22.
Morton and Revelle—Bijou, Philadelphia, 17-22.
Montague and West—Bijou, Philadelphia, 17-22.
Mitchell, Leola—Koster's, N. Y., 17-22.
McCale and Daniels—Olympic, Chicago, 17-23.
Matthews and Harris—Casino Park, Toledo, 24-29.
Murphy and Mack—Olympic, Chicago, 17-23.
McIntyre and Heath—Hammerstein's, N. Y., 10-22.
Manhattan Comedy Four—Hammerstein's, N. Y., 10-22.
Melville and Conway—Op. Hse., Chicago, 17-22.
Mignonette, Mlle.—Op. Hse., Chicago, 17-22.
Murphy, Tim—Hopkins', Chicago, 17-22.
Meany and Lenora—Hopkins', Chicago, 17-22.
McPhee and Hill—Hammerstein's, N. Y., 17-22.
Nichols Sisters—Koster's, N. Y., 17-22.
Newcomb, Blanche—Op. Hse., Chicago, 17-22.
Nawns, The—Hopkins', Chicago, 17-22.
Potters and Zamora—Keith's, N. Y., 17-22.
Quigley Brothers—Olympic, Chicago, 17-23.
Reilly, Pat—Op. Hse., Chicago, 17-22.
Reynolds, Barney—Keith's, N. Y., 17-22.
Raymond, Lizzie B.—Hammerstein's, N. Y., 17-22.
Rose, Alice—Hammerstein's, N. Y., 10-22.
Russell Brothers—Academy, Milwaukee, 17-22; Olympic, Chicago, 23-29.
Raymond, Maud—Pastor's, N. Y., 17-22.
Royce, Ray—Ave. Thr., Pittsburg, 17-22, Théatre Français, Montreal, 24-29.
Sullivan, John T.—Bijou, Philadelphia, 17-22.
Schrode Brothers—Bijou, Philadelphia, 17-22.
Shaw, Alice—Masonic Roof, Chicago, 17-22.
Smayne and Worden—Weber and Fields', Chicago, 17-22.
Sabel, Josephine—Hammerstein's, N. Y., 17-22.
Si Hassan Ben Ali—Jack's Op. Hse., Chicago, 17-22.
Sweatman, W. P.—Op. Hse., St. Paul, 16-22; Bijou, Minneapolis, 23-29.
Sweet, Charles R.—Hammerstein's, N. Y., 10-22.
Sullivan and Barry—Baltimore, 17-22.
Scott, Carrie—Olympic, Chicago, 17-23.
Saharet—Koster's, N. Y.—Indefinite.
Tanakas, Two—Olympic, Chicago, 17-23.
Todd, Judge and Gillette—Schiller, Chicago, 17-23.
Thropp, Florence—Schiller, Chicago, 10-22.
Tacianu—Orpheum, Frisco, April 26-May 22.
Thornton, James—Olympia, N. Y.—Indefinite.
Thorne and Carleton—Alhambra, Milwaukee, 16-22.
Usher and Thomas—Pastor's, N. Y., 17-22.
Van, Billy—Auditorium, Philadelphia, 17-22.
Van Leer and Barton—Bijou, Philadelphia, 17-22.
Vickers, Mattie—Olympic, Chicago 17-23.
Weston and Beasley—Auditorium, Philadelphia, 17-22.
Willard Sisters—Op. Hse., Chicago, 17-22.
Walker, Rachel—Masonic Roof, Chicago, 17-22.
Wilson, Al.—Masonic Roof, Chicago, 17-22.
Ward and Curran—Keith's, N. Y., 17-22.
Washburn Sisters—Pastor's, N. Y., 17-22.
Winnifred—Pastor's, N. Y., 17-22.
White, Ed and Rolla—Pastor's, N. Y., 17-22.
Watson and Hutchings—Op. Hse., Chicago, 17-22; Haymarket, 24-29.
Werner and Rieder—Bijou, Philadelphia, 17-22.

MATTERS OF FACT.

Charlotte Lambert is open to consider offers for next season. She recently closed her seson with Creston Clarke, in whose support she won favorable attention from the press. Miss Lambert may be addressed care of this office.

The Third Avenue Theatre, which was rebuilt the latter part of 1895, and which has since been run as Sanford's Theatre and Carr's Third Avenue Theatre, is now offered for rent. The house is thoroughly equipped with all the necessary appurtenances. Inquiries regarding same should be addressed to Thomas J. McCahill, Larchmont, N. Y.

Five kinetoscopes, five photographs, films, etc., will be sold at bargain figures by "Box A," care MIRROR.

Zenaide Williams has two sketches, adaptable for vaudeville, entitled My Wife's Sweetheart and A Glimpse of Bohemia, which she would like to dispose of. Her adress is Barrett House.

As Hoyt and McKee have decided not to send A Contented Woman on the road next season, Amy Ames, who had been re-engaged to play her old part, in which she proved so very successful, is at liberty.

Leonora Bradley leaves for Denver on May 19 to join the Summer stock at Elitch's Garden. She invites offers for next season.

The Tootle Theatre at St. Joseph, Mo., and the Atchison Theatre at Atchison, Kan., will be booked in future by Manager C. U. Philley, of the Tootle. The report that this house would be controlled by a certain manager of a Western circuit is strenuously denied by the Tootle Estate, owners of the Tootle.

Howard and Doyle, representing A. M. Palmer, William Gillette, and other play owners, handle a greater number of tried and successful plays than any other agency in the country. They can supply almost any play desired. Their offices are located at 78 Dearborn Street, Chicago.

Mervyn Dallas is back in New York after closing a very pleasant season with Daniel Frohman's road company. All communications may be addressed in care of this office.

A manager with capital is wanted for an animated photograph projecting machine business by "Animated," care of this office.

J. C. Hubinger is to have a Summer theatre at Keokuk, Ia., which is now in the course of construction and rapidly nearing completion. The capacity will be about 4,000, and a large stage will be provided. The best of operatic and vaudeville attractions are wanted.

One of the chorus women of the Kismet company has stated to THE MIRROR that when the season closed on April 3, Manager J. S. Lee owed one week's salary, which, she says, is still due, despite numerous promises to pay. Meanwhile the chorus are in this city in actual need.

Harry Clay Blaney closed his first starring tour of forty weeks May 15 in a Boy Wanted. He has had very tempting offers from several of the leading vaudeville managers for the Summer, but has refused them all, and will take a well-earned rest with his mother in Columbus, O.

The Lees, who have been touring the South, report big business. They packed the Avenue Theatre at Louisville week of May 2, being re-engaged for a second week. Their season will close on June 5. Thomas F. Adkin, manager for The Lees, has a few weeks open. The American Theatrical Exchange is the New York address of The Lees.

At the termination of her engagement at Forepaugh's Theatre, Philadelphia, Lisle Leigh will return to New York and spend the Summer at her home in Bensonhurst.

J. Palmer Collins, who received very flattering critiques from leading papers in this country for his artistic work on the various characters he has portrayed, is open to offers from responsible managers.

Juvenile and light comedy is the line of work in which Celestine Hall excels. She is disengaged.

The Hotel La Grange at 117-127 West Thirty-fourth Street, which caters to professionals, is conducted on both the European and American plans. It bears excellent recommendation from many members of the profession who have stopped there.

Steve Brodie has left David and Keogh's forces, and is now open to negotiate with responsible managers for the coming season. Brodie was the star of the On the Bowery company. A Night in Steve Brodie's On the Bowery, with the only Steve, is a "hot" afterpiece for a vaudeville show which he has to offer. His business address is 114 Bowery.

Augustus Wolford, author of The Smugglers and The Band of Cain, invites propositions for plays and sketches, written to order, revised or adapted, as the case may be. The Actors' Society will always reach him.

J. E. Turton, baritone, wishes engagement for farce-comedy, burlesque or opera. He should be addressed in care of E. W. Hoff, 1440 Broadway.

A singing and dancing soubrette is wanted by "Comedian," this office, for vaudeville sketch.

"D," care this office, wants position as dresser with responsible actor.

Paul Nenifee, having closed his season with Puddinhead Wilson, has returned to town.

"G. L." care MIRROR, a composer, wishes to cooperate with librettist.

Melodrama, this office, has a play, Told by the Stars, which he will sell or lease on royalty.

Charles J. Stine and Ollie Evans, two really clever comedians, whose work was one of the features of A Good Thing, are in vaudeville doing a sketch entitled A Frisky Doctor. They will be at Proctor's Twenty-third Street Theatre next week. They do not closed for next season.

Henry A. Burkhardt, leading man for Andrew Mack, who closed his season recently, is in town and has not yet signed for the coming season.

Eleanor Merron will accept engagement for light comedy business with responsible attraction. She may be addressed care this office.

H. Quintus Brooks, the New York representative of the Greve Lithographing company, of Milwaukee, has just received from his firm over one hundred new designs of stock lithograph work, which is especially suited for comic opera, farce-comedy, burlesque, and minstrel companies.

Richards and Pringle's Georgia Minstrels open their twenty-seventh season about July 15. Billy Kersands, Neil Moore, Gauze, Bobby Kemp, James S. Leddy, William Slay, and Pattie Robinson, of last season's company, have signed for next season. The management report meeting with success during their season of ninety-two weeks just closed.

Julius Cahn promises to have the second number of his Official Theatrical Guide ready for delivery by June 15. Managers of attractions who have not sent in the name of the company, together with the name of the business-manager, are requested to do so at once. No charge is made for inserting this information.

Addison Pitt is back in town. He is open to Summer engagement, and will also sign for next season. His address is Portchester, N. Y.

The Hawes Opera House Block at Bridgeport, Conn., comprising besides the Hawes Opera House a number of stores, offices, etc., will be offered for sale at public auction May 28, 1897. The property is well located and within easy reach of the railway depot. The sale will be held on the premises.

Robert A. Mansfield, with A Breezy Time for four seasons, during which he played the leading juvenile, besides contributing three strong specialties which never failed to take, and Camilla Smith, ingenue, invite offers, jointly or separately.

THE ELKS.

New London Lodge 369 has elected: Ira W. Jackson, E. R.; Thomas F. Dorsey, E. L. K.; George Bindloss, E. L. K.; Daniel J. Lucy, E. L. K.; Morris P. Fitzgerald, Secretary; Richard L. Crump, Treasurer; M. Burke, Tyler; Thomas R. McGarry, Trustee.

Camden, N. J., Lodge 293 has elected: E. R., Philip Burch; E. L. K., D. Harry Condit; E. L. K., James Long; E. L. K., William M. Fithian; Secretary, Edwin R. Saunders; Treasurer, Ernest H. Longstretch; Tyler, Charles S. Folwell; Trustee, Hon. Richard T. Miller.

Atlantic City Lodge 276 has elected: E. R., M. F. Allman; E. L. K., John S. Westcott; E. L. K., Silas Wootten; E. L. K., A. B. Grindrod; Secretary, G. B. Stoddard; Treasurer, George W. Jackson; Tyler, Charles Rutter; Trustees, S. H. Kelly, O. H. Guttridge, Theodore Gross.

Nashville Lodge 72 has elected: E. R., William Nelson; E. L. K., John Ruhm, Jr.; E. L. K., John A. Nestor; E. L. K., Charles Brengleman; Secretary, J. H. Semmons; Treasurer, W. A. Sheetz; Tyler, Allen Fox; Trustees, J. C. Vaupel, T. A. Heffernan, J. Lindauer.

Sioux City Lodge 112 has elected: E. R., W. H. Beck; E. L. K., Mark E. Bohrer; E. L. K., W. B. McNider; E. L. K., Dr. S. C. Hatch; Secretary, Dr. Guy C. Rich; Treasurer, A. H. Pinkerton; Trustees, C. M. Swan, Jonas M. Cleland, W. B. Humphrey; Tyler, H. M. Birdsall.

Hartford Lodge 19 has elected: E. R., Albert S. Chamberlin; E. L. K., Robert D. Bone; E. L. K., P. H. Daley; E. L. K., Dr. M. A. Bulley; Secretary, T. A. Shannon; Treasurer, A. F. Woods; Tyler, S. P. Agnew; Trustees, E. M. Graves, George A. Reynolds, P. McGovern.

A bowling contest and stag social session was given by New York Lodge 1 on April 28 at the Bohemian Sporting Club. A splendid entertainment was given under stage direction of Lou F. Shaw, who represented the committee of James J. Armstrong, George Liman, and Samuel L. Tuck. The following artists volunteered their services for the occasion: Fenz Brothers, Harrigan, the tramp juggler; Frank D. Bryan, Gus. Richards, John Cain, George Graham, Arthur Rigby, Nick Adams, Harry Thompson, William Foote, and Babu Suke Abdulla.

The first annual benefit of the Allegheny Lodge 339 will be held May 27 at the Alvin Theatre, Pittsburg. The coming entertainment will be for the joint benefit of the Actors' Fund and the charity fund of the lodge. It has been arranged to devote 10 per cent. of the proceeds to the Actors' Fund in case the proceeds aggregate $1,000 or more, but if the receipts fall short of that amount 20 per cent. will be turned over to the Actors' Fund.

The New Albany Elks gave their first minstrel performance on May 7. The affair, which was a great success, was directed by Allan Hampton, of The Heart of Chicago, and W. Lee Grove. The troupe included J. Page Pulliam, Billie Simpson, Dave Flynn, Jacob Zinsmeister, James Cameron, Dr. H. Ray Cannon, M. Bert Thurman, Edwin Platt, John Peterson, A. T. Pearson, R. V. Prosser, W. Cliff Elgin, Charles Shaney, Leo Grosheider, Charles Smith, Reuben Taney, Berry Harbeson, Jack Ropke, Charles Newkirk, Oscar Mathes, and Tony Kremer.

AMONG THE AMATEURS.

Milton's Comus was presented by amateurs at Englewood, N. J., on May 13. In the cast were Evart Jansen Wendell, Alexander Laidlaw, Robert Remsen Laidlaw, Alice Harrington, Evelyn M. Piedler, and Estelle G. Platt.

The Hudson Players, managed by R. A. M. Decley, presented on May 4, 5 Meadow Sweet and Arabian Nights for the benefit of the Hudson, N. Y., City Hospital, which realized handsomely from the entertainments. In the casts were Florence S. Du Bois, Mrs. C. K. Van Vleck, Mrs. O. H. Bradley, Alice Traver, Harriette S. Lawton, Julian Van Deusen, J. C. Rogerson, Jr., Carl E. Rowley, P. S. Golderman, J. Frank Chace, and R. A. M. Decley. On May 10 the performance was repeated at Catskill, N. Y.

CORSE PAYTON'S TWO ATTRACTIONS.

The Corse Payton Comedy company, which has won an enviable reputation among repertoire organizations, will go out next season, with all its original equipment of scenery transported by special car, and appear in its usual plays under the management of David J. Romage, who is now booking the route at room 508, No. 1402 Broadway, Knickerbocker Theatre building. Corse Payton's Big Comedy company, a new organization, for which next season's route is booked, will go out under the management of William E. Denison, with an elaborate new equipment of scenery. Judging from Mr. Payton's past success, both of these companies will prosper notably next season.

Born.

CRIPPS.—A daughter to Mr. and Mrs. Herbert A. Cripps, at New York City, on May 13.
STERN.—A son to Mr. and Mrs. Ben Stern, in New York, on May 17.

Died.

BLOCH.—Madame Brunette Bloch, in Paris.
DE LACY.—Jennie De Lacy, at New York City, on May 16, of pneumonia.
FRENCH.—Presley French, at Attica, Ind., on May 5, aged 35 years.
HALEY.—Thomas Haley, at New York City, on May 4, of consumption.
JUDGE.—Tod Judge, at Chicago.
KEMP.—Robert Kemp, in Boston, aged 77.
MARETZEK.—Max Maretzek, at Pleasant Plains, N. Y., on May 14, of apoplexy, aged 78.
SEYMOUR.—Joseph Seymour, at Chicago, on May 10.
SMITH.—Mrs. J. T. Smith, in St. Louis, on May 7, aged 29.
STANGO.—Robert Stango, in Genoa, Italy.
TANNER.—Mrs. Martha Ann Tanner, in Richmond, Va., on May 3.

The Best Ever Organized. Corse Payton's Two Attractions.

Payton's Big Comedy Company

DAVID J. RAMAGE, MANAGER.

MORE MONEY INVESTED THAN IN ANY SIMILAR ORGANIZATION. **NOW BOOKING.**

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WORDS OF APPRECIATION.

"I must congratulate you upon the beautiful, bright, and new appearance of THE MIRROR. The dramatic profession has many reasons to feel proud of its journal."—JAMES K. COLLIER, Wilmington, N. C.

Keokuk, Ia., Sunday Standard.

The leading dramatic paper of the world, THE NEW YORK DRAMATIC MIRROR, has cause to rejoice in the prosperity that permits of such improvements as were apparent on every page of the last issue of the paper. THE MIRROR rightfully lays claim to the largest dramatic circulation in the world and that it is read by more non-professional people than any journal devoted to a profession in this country. THE MIRROR is, by long odds, far ahead of any other publication devoted to the stage, in every particular. It is bright, clean, ably edited and at all times is a complete record of things theatrical in America and foreign countries as well.

Louisville Commercial.

The last issue of THE DRAMATIC MIRROR was one of which Mr. Fiske and his associate editors may well be proud. This popular dramatic journal, whose readers number as many people outside the profession as inside, may well boast of its new Easter dress. A fine typographical dress often carries with it a great deal of merit these days, and if, as in the present case, the recognized standing of a journal be made more attractive by fine make-up, it speaks well for the prosperity of its publishers. THE MIRROR is more welcome for its enterprise in making itself more attractive with each issue.

Altoona, Pa., Times.

THE NEW YORK DRAMATIC MIRROR, which is the highest theatrical authority in the United States, and which has done more for the theatrical profession than any other journal, gave evidence of its prosperity by appearing last week in a new typographical dress. THE MIRROR has the largest dramatic circulation of any publication in the world.

Philadelphia Record.

THE DRAMATIC MIRROR this week greets its readers in a new typographical dress. To-day it has the largest dramatic circulation in the world, and it is read regularly by more non-professional persons than any journal devoted to a profession in this country. Its pages of record are more complete than those of any other newspaper of its kind published.

Buffalo Commercial.

The strongest and best of all theatrical journals, THE NEW YORK DRAMATIC MIRROR, comes out in a handsome "new dress."

Syracuse Sunday Times.

THE DRAMATIC MIRROR came out last week in a brand new typographical dress. This paper is the recognized authority of the theatrical profession, and is the best dramatic paper published. It reflects great credit upon Harrison Grey Fiske, whose energetic work has made THE MIRROR the king of them all.

LETTERS TO THE EDITOR.

SIMILARITY IN TITLE.

NEW YORK, May 12, 1897.

To the Editor of the Dramatic Mirror:

SIR:—On February 14, 1892, I produced for the first time a one-act play called The Last Rehearsal, and since then have played it frequently.

In THE MIRROR of May 15 I noticed mention of a one-act play by Willard Holcomb, lately produced under the title of Her Last Rehearsal. From what I am able to learn of Mr. Holcomb's play it bears no similarity to mine, except in the title, and I only call attention to it because I intend to use my play often in the future and wish to forestal any supposition that I am encroaching upon his title.

Yours sincerely,
ELEANOR MERRON.

JOHN JACK EXPLAINS.

NEW YORK, May 15, 1897.

To the Editor of The Dramatic Mirror:

SIR.—Colonel Brown, in correcting the errors of the reporter's notes in my interview, should not have confined himself to "Gustavus Vaughn Brooke." Mrs. Lander's maiden name was Jean Marguerite Davenport. Her father was the original of Dickens' "Manager Crummels," and she the "phenomenon in a smock frock," in "Nicholas Nickleby."

In "Reminiscence of Grant and Sherman," the latter in handing me the message, said, "A telegram from Phil"—*i. e.*, General Phil Sheridan. The typo mistook it for an abbreviation of Philadelphia.

The hotel at Walla Walla was the "Stine," not Stern House.

A friend, whose name—not Harris—I cannot now recall, whom I met in Australia, China, and India, and in 1869 at Salt Lake, Utah, was one of the boat's passengers whom Brooke refused to join, calling from the steamer to them "Say good-bye to Melbourne," is now living in London, and thus there are two survivors, instead of one, as claimed by Colonel Brown.

JOHN JACK.

CORRESPONDENCE

[*Received too late for classification.*]

DENVER.

Mr. and Mrs. Russ Whytal have been presenting For Fair Virginia week of 9 to fair business at the Tabor. Mr. Whytal's play, though not strikingly original, nevertheless has some strong and excellent situations. Of the people engaged in its interpretation Mr. and Mrs. Russ Whytal, John Woodward, Mabel Bert, and Frank Doane deserve special mention, while little Lottie Briscoe, the child actress, who plays Julian Esmond, is little short of remarkable. The climax of the first and second acts of the play are allotted to this child, and she handles them in a manner that would do credit to a veteran. Mrs. Whytal's comedy portrayal is characterized by spontaneity and sincerity.

Georgia Cayvan comes to the Tabor 16.

Julia King, a Denver girl, who is spending the Summer in this city, gave a recital at the Broadway Theatre 11 before a large and fashionable audience. Miss King is one of the most gifted elocutionists ever heard here. Mrs. Robinson, Horst's Orchestra, The Apollo Club, Mrs. Worrall, and Professor Zeitz assisted at the recital.

Town Topics, which played at the Lyceum early this season, returned week of 9, and is doing big business. The co. is composed of a number of very clever sketch teams, who succeed in giving a farce-comedy performance which goes with a vim from start to finish. The people who produced most of the mirth are John Queen, William Kellar, John W. World, William H. Mack, Nellie Sennett, and Beatrice Norman. John W. World's eccentric burlesque dancing and John Queen's wooden Indian specialty scored enormous hits.

R. L. Griffin spent 8, 9 here en route to St. Paul, where his stock co. opens 17.

F. E. CARSTARPHEN.

SAN FRANCISCO.

Excelsior, Jr., had a very large but not overpleased audience 10 at the Columbia Theatre. De Wolf Hopper entered upon his second and last week 10 at the Baldwin, with the Standing Room Only sign displayed. He will be succeeded by Nat Goodwin, who comes for the weeks of 17 and 24. This week at the Alcazar the bill consists of a three-act comedy, Lost For a Day, preceded by Francis Power's original one-act drama, The First Born, a pathetic little work on the Chinese quarter in San Francisco. Business is good.

The Orpheum continues to attract good audiences. The new features this week are: The Eclair Brothers, Al. Anderson, and Lilly Laurel, the latter taking the place of one of the Eclair Brothers who injured himself the night before last. The White Rat is on at Morosco's Opera House.

Neely O'Sullivan with Shamus O'Brien is in the third and last week at the Tivoli, where the capacity of the house continues to be tested.

Gustave Walter has gone to Europe in quest of new vaudeville people. Edna Wallace Hopper has entered her dog in the Kennel Show here and expects to get a prize. The Crocker Gingerbread Fete, a swell society function, beginning 11 at the Crocker Mansion and grounds up on Nob Hill, will have Edna Wallace Hopper for one of its chief attractions. Ward and Vokes did not enjoy the largest measure of success at the Columbia. They invited the orphans to their last matinee, however, and made a good many friends here who will not forget them next time they come.

Mark Thall has engaged with Georgia Cayvan for next season. John W. McKinney is doing effective press work for the Hopper co. Lorena Atwood is now in the last nights of a very successful season with Morosco's Stock co. at the Grand Opera House. Nat Goodwin closes his season here at the Baldwin May 31. Alfred Klein, the little comedian, and Nella Bergen, of the large soprano voice, are favorably paragraphed by the critics of San Francisco.

J. D. MAXWELL.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Primrose and West's Minstrels closed a most successful engagement 8, giving the best performance of the kind seen here in years. Otis Skinner (return engagement) week of 10. De Wolf Hopper 21, 22.—BURBANK THEATRE (A. Y. Pearson, manager): Kiralfy's Around the World in Eighty Days handsomely staged, with special scenic effects, drew largely week ending 9. The Black Crook 10.—ITEMS: Otis Skinner has been enjoying a week's outing as the guest of Madame Modjeska at her beautiful ranch in the Santa Ana Mountains.—George Wilson, with Primrose and West, was accorded a hearty reception on the opening night fter a nineteen years' absence. James M. Ward was the recipient of a benefit performance of Shamus O'Brien at Turner's Hall 8.—Louis Gottschalk, who composed the official "Fiesta March" this year, had the title of Royal Court Bard conferred on him by the Queen during La Fiesta.

SAN JOSE.—HALL'S AUDITORIUM (L. Henry, manager): A. Y. Pearson's Stock co. held the boards week of 3, presenting The White Squadron, The Police Patrol, The Midnight Alarm, and The Land of the Midnight Sun to good houses at popular prices.—ITEM: The past month or two has been bad for the first-class cos. that appeared here.

ILLINOIS.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): House dark.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): House dark.—ITEM: Sam Duclas, of Chicago, has taken charge of West End Park Casino for the Summer. It is his intention to run only first-class vaudeville and specialty shows in connection with other amusements during the Summer.

MAINE.

BANGOR.—THE NORUMBEGA (H. C. Bean, manager): Murphy and Mackay's Vaudevilles continue to big business: Lizzie and Vinne Daley appeared 10 and became very popular, as did the Harmans in their trapeze work; the rest of the co. gave good satisfaction. The new people for week of 17 are Eddie Dwyer and Gleason and Sherman Sisters.

MASSACHUSETTS.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager): Byrne Brothers' Eight Bells drew a large audience 3 and gave the best of satisfaction. This co. closed the Academy's season.

MISSOURI.

LOUISIANA.—BURNETT OPERA HOUSE (R. W. Young, manager): Wilson Theatre co. 4-8 to good business. The Adventuress, Article 148, The White Slave, Doris, and East Lynne were presented.—PARKS' OPERA HOUSE (E. A. Parks, Sr. and Jr., managers and owners): Duncan Clark's Lady Minstrels 17.

LONDON.—GRAND OPERA HOUSE (A. E. Roote, manager): The Geisha 12 to large and enthusiastic audience. Hits were made by Violet Lloyd, Linda Da Costa, Mark Smith, Charles Swain, and V. R. Wheeler; entire production first-class. Margaret Mather in Cymbeline 20.—ITEMS: Manager Roote's new theatre, The Park, will open 24. It will accommodate twelve hundred, will be lighted by electricity, and be up to date in every way.—Sousa's Band comes to the Princess Rink 24.

MONTANA.

MISSOULA.—BENNETT OPERA HOUSE (G. W. Hartley, manager): Ida Fuller Vaudeville co. 5 to good performance; poor house, good entertainment.

TEXAS.

TYLER.—GRAND OPERA HOUSE: House closed for season.—ITEM: This magnificent playhouse was erected at a cost of $40,000 in 1889. The co. needed $10,000 to complete it and borrowed the amount from the Paramore Investment Co., of St. Louis. The note matured and the co. at the time found themselves without means to meet the note. They negotiated with Campbell, of Chicago, for a loan sufficient to pay the note to Paramore, mortgaging the entire house, scenery, etc., for the money. This last note, aggregating about $11,000, will mature in July, and the present owners, Messrs. Jurst-Rowland and Moody, all being insolvent and unable to take the note up, will let the entire $40,000 worth of property be sold to liquidate the indebtedness. It will be in september before the purchasers of the property will obtain actual possession, which puts the management for next season in doubt. The house will be operated by some one, as it is an opera house on the ground floor and cannot be used for any other purpose, and could not be torn down except at a heavy loss. In the meanwhile, the house is for rent to such attractions as may wish to come here, and the town is on the improve, and was always a good show town, but we have a $40,000 opera house in a $10,000 town, which accounts for the dilemma.

VICTORY!

Fanny Rice Sustained by a United States Court Decision.

Managers of theatres throughout the United States are warned not to perform any imitation of FANNY RICE'S operatic farce-comedy, in three acts, entitled

"AT THE FRENCH BALL."

By a decision this day rendered by HON. E. HENRY LACOMBE, Justice of the United States Circuit Court in and for the Southern District of New York,

FANNY RICE'S

right to the use of the title and play

"AT THE FRENCH BALL"

has been upheld, and any performance of a simulation or colorable imitation thereof, or the use of the title,

"AT THE FRENCH BALL,"

or any imitation thereof, will be duly prosecuted according to law.

May 17th, 1897. *HOWE & HUMMEL, Attorneys for Fannie Rice.*

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I AM SOLE OWNER OF "THE DANITES" AND "GOLDEN GIANT MINE."
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TO THE MEMBERS OF THE ACTORS' SOCIETY OF AMERICA:
In accordance with Section 3 of Article I. and Section 6 of Article VII. of the By-Laws of the Actors' Society of America, I hereby call a special meeting of the Actors' Society of America for Monday, May 24, 1897, at 11 o'clock A. M. of said day, at the office of the Society, Room 8, 1432 Broadway (S. E. Cor. Broadway and 40th St., 40th Street entrance), New York City, N. Y.
This meeting is called for the purpose (1) of receiving the resignation, filed this day with the Secretary of the Society, of the President of the Society, and electing a President for the unexpired term, and (2) electing a Treasurer of said Society.
NEW YORK, April 19, 1897.
JOHN MALONE,
President Actors' Society of America.
N. B.—Members will please bring their membership cards. None but members in good standing admitted to the meeting

The Actors' Fund of America
Sixteenth Annual Meeting.
NEW YORK, April 30, 1897.
The Annual Meeting of the Actors' Fund of America Association will be held at Hoyt's Theatre on Tuesday, June 8, 1897, at 11 o'clock A. M., when the election for President, two Vice-Presidents, Secretary and Treasurer to hold office for one year, and eight Trustees to hold office for two years, will take place, and the reports of the past year's work submitted, etc.
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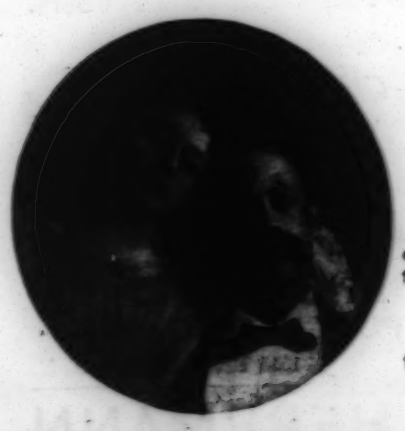

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